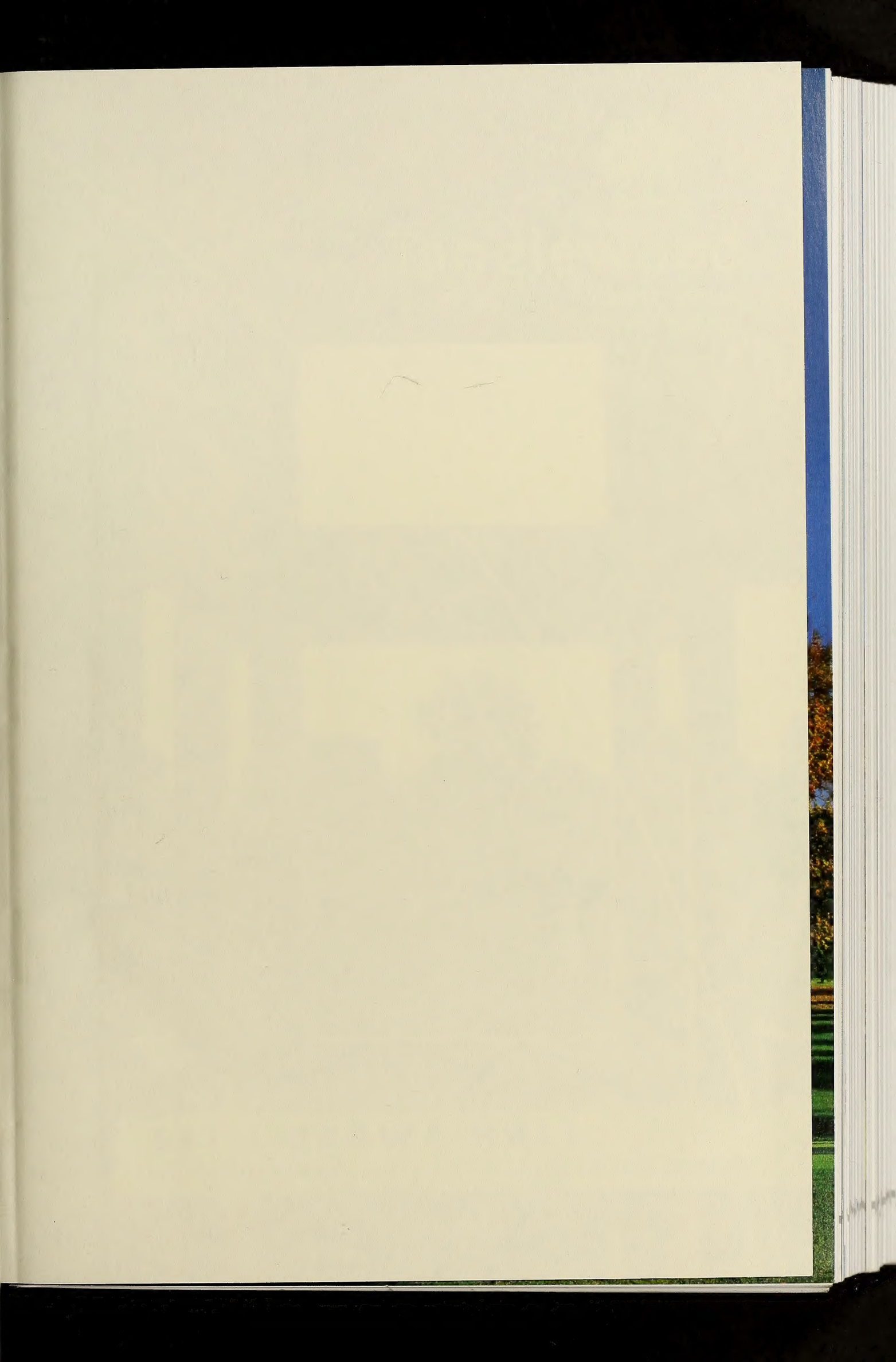
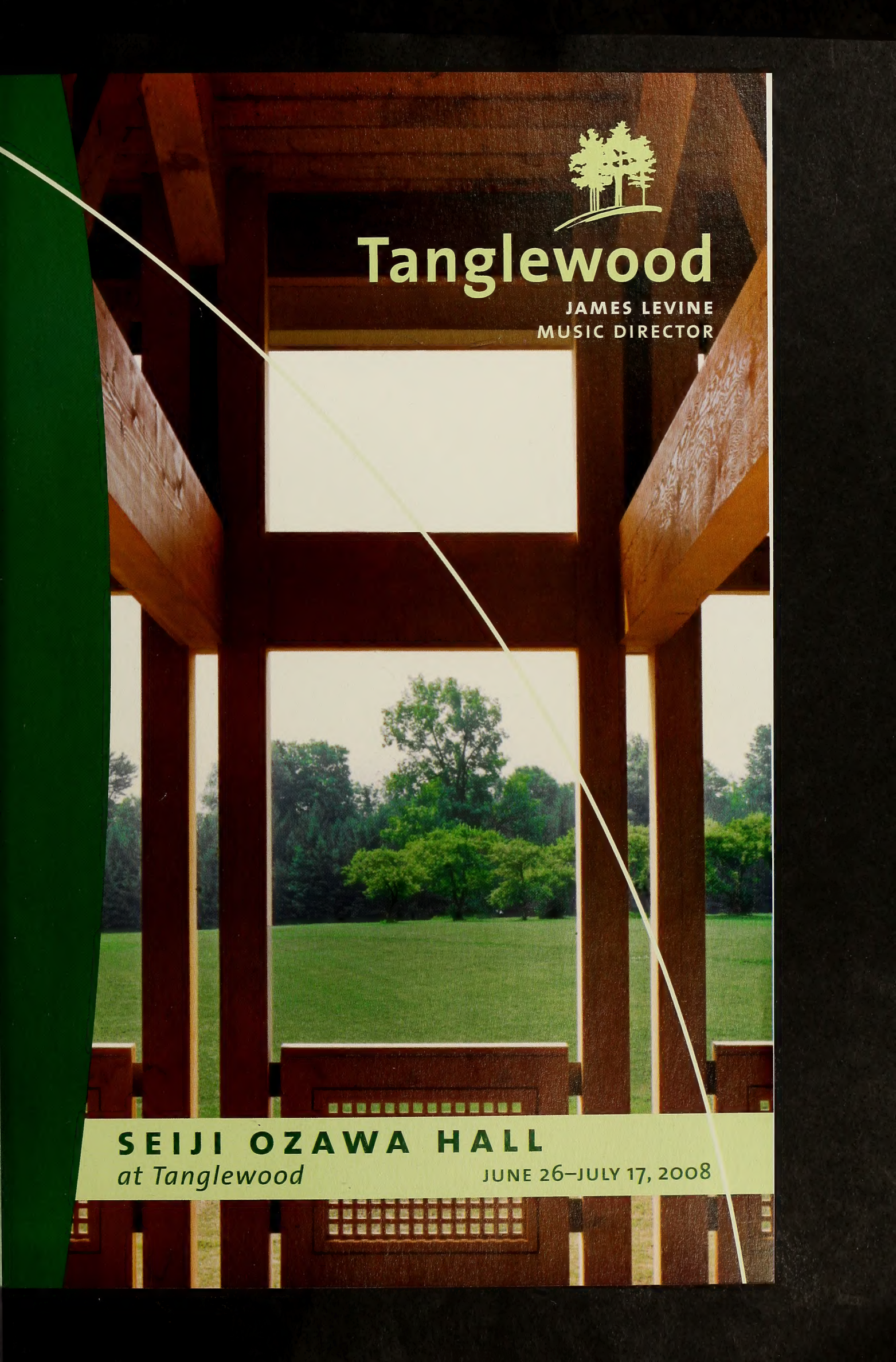




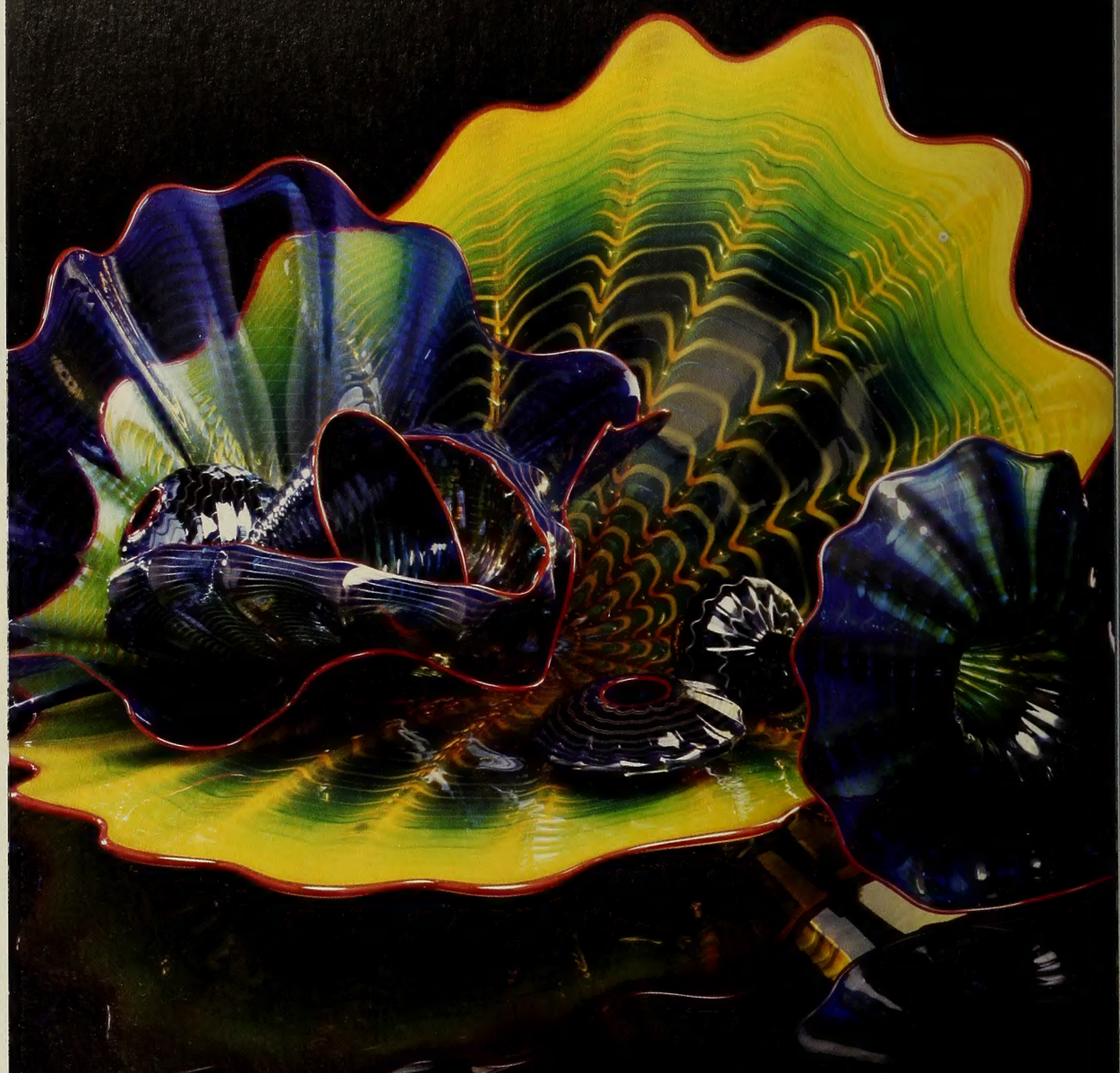
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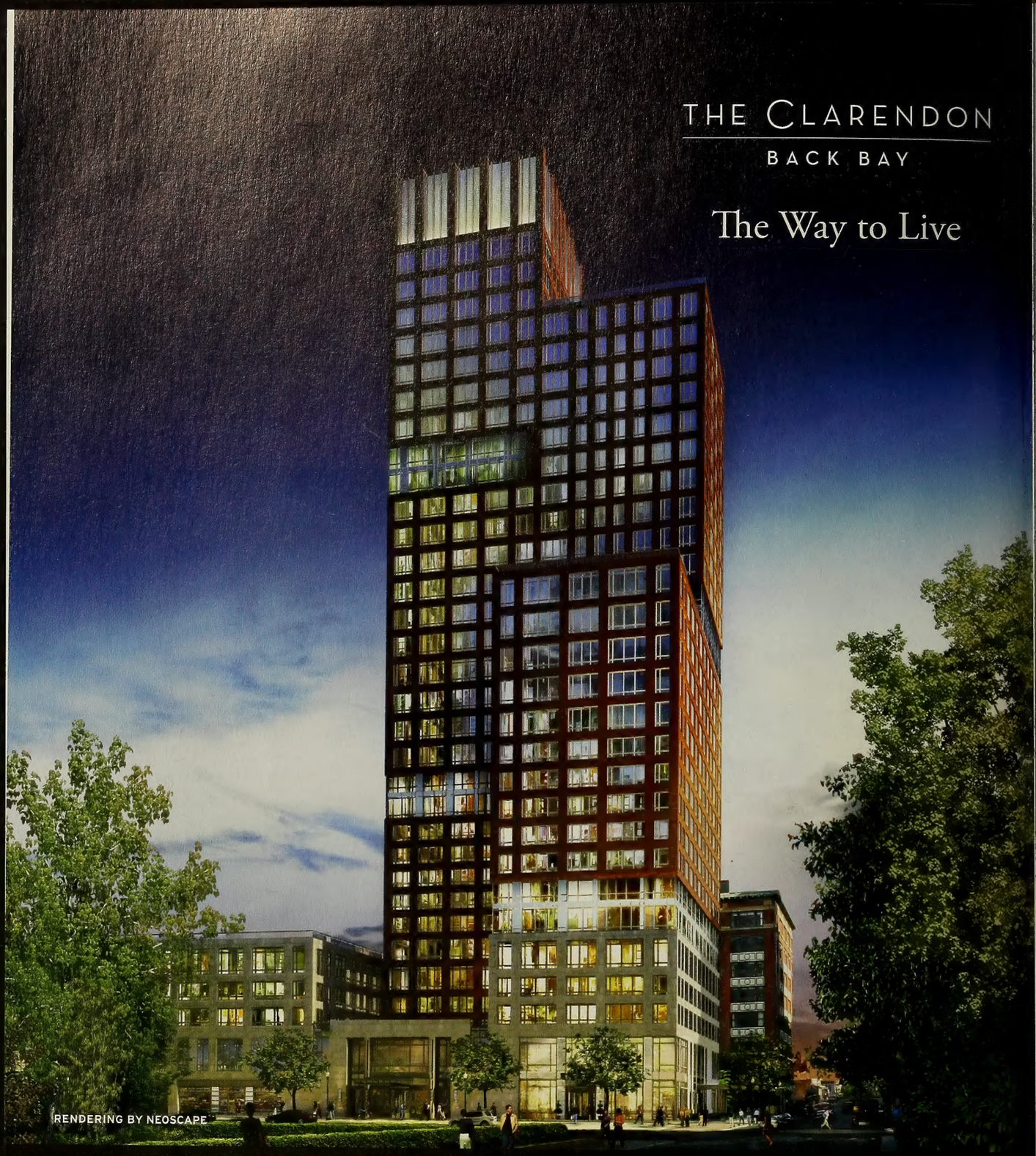


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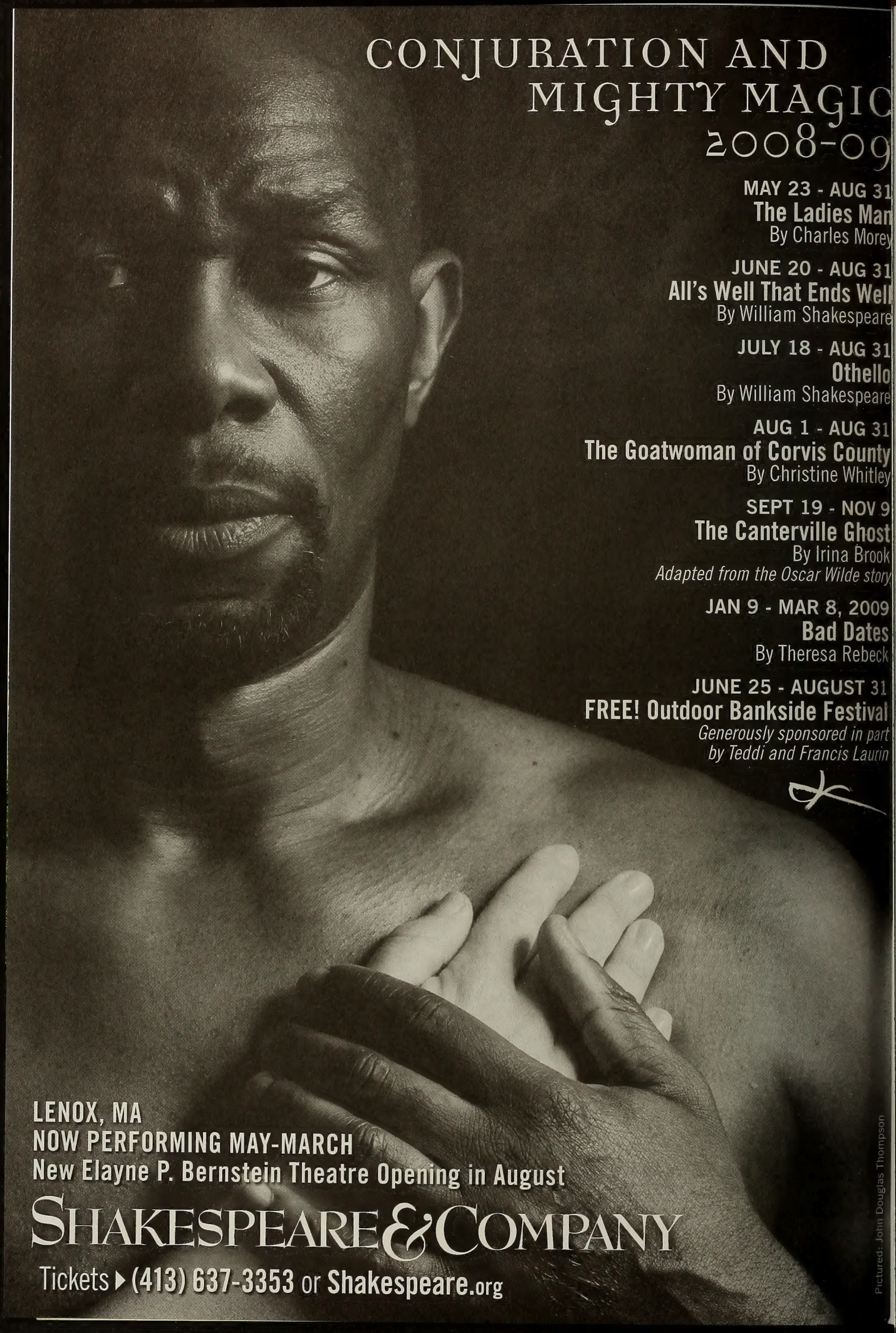
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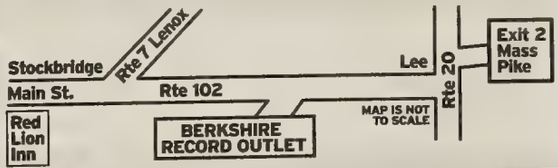


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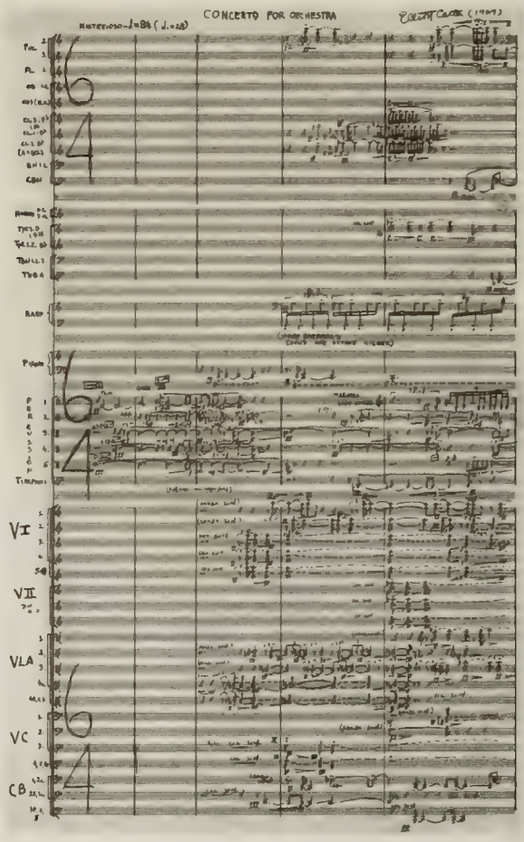


Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)

In conjunction with Tanglewood's 2008 Festival of Contemporary Music (July 20-24) celebrating Elliott Carter's 100th-birthday year, a comprehensive exhibit mounted by the BSO Archives celebrates the life and music of one of America's greatest composers. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland.

This expanded exhibit is located in the Tanglewood Visitor Center and on the first floor of the Highwood Manor House (midway between the Koussevitzky Music Shed and Ozawa Hall).

The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.



First page of the manuscript score of Carter's Concerto for Orchestra (1966-1969), the composer's first commission from a major orchestra, premiered in February 1970 by the New York Philharmonic (courtesy Paul Sacher Foundation, Basel)



Aaron Copland, Elliott Carter, and Leonard Bernstein, c.1970 (photographer unknown; courtesy Elliott Carter)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (photo: BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.



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Highwood Gate:
Performance Hours



With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.


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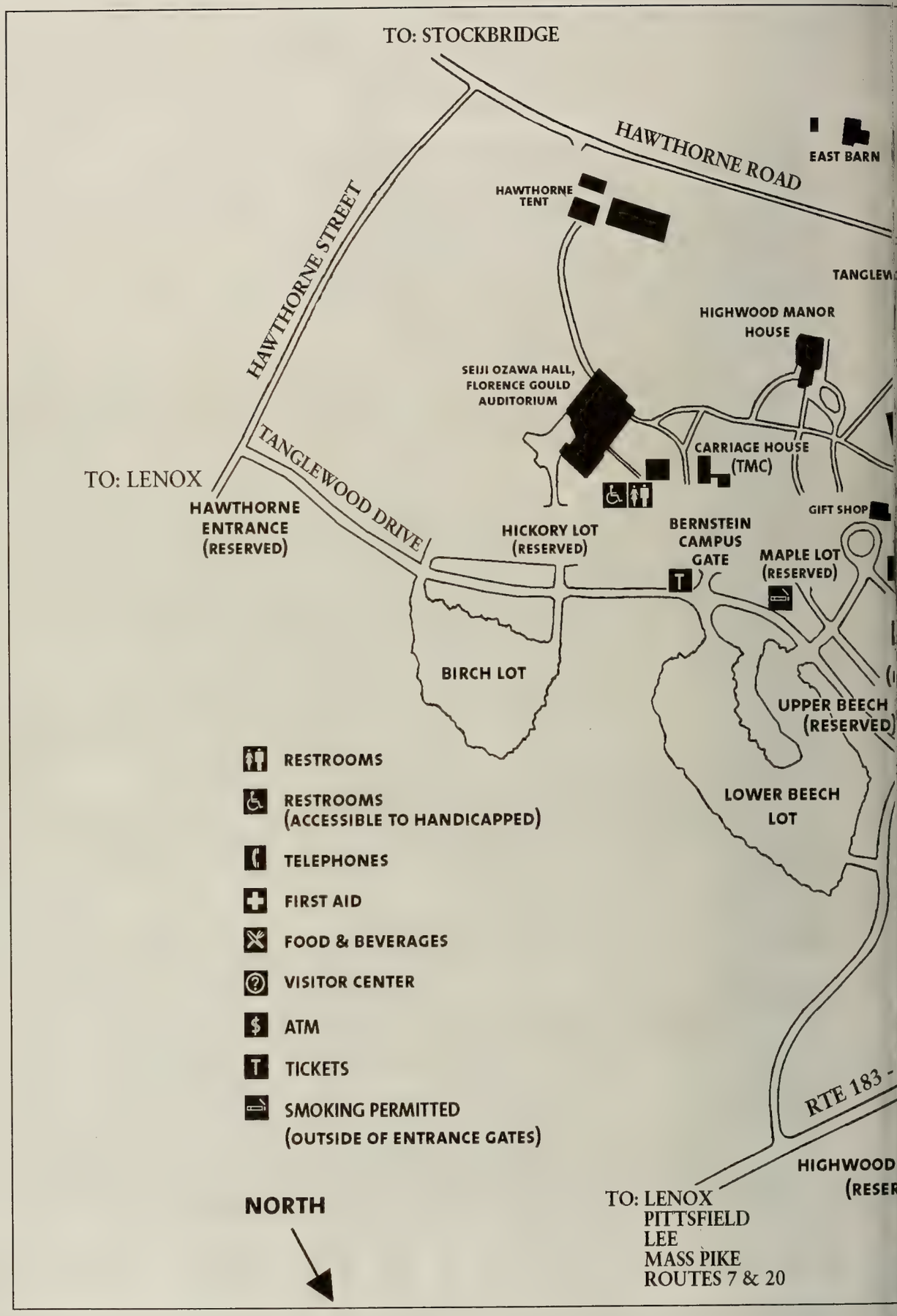
The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed on August 2 of Tchaikovsky's *Eugene Onegin* conducted by James Levine with a guest cast of internationally renowned singers, and TMCO concerts in Ozawa Hall led by Maestro Levine, Bernard Haitink, Stefan Asbury, and Rafael Frühbeck de Burgos. The season also includes a fully staged TMC production of Kurt Weill's *Rise and Fall of the City of Mahagonny* conducted by James Levine (August 9-11 in the Theatre) and a fourth collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra—a concert performance of Stephen Sondheim's *A Little Night Music* (July 8 in the Shed). The TMC season again opens with a residency by the Mark Morris Dance Group, culminating in two performances by the company (June 26 and 27), including the premiere of a new Mark Morris work choreographed to Samuel Barber's *Excursions* for piano, as well as works from the MMDG repertoire, with music performed by TMC singers and pianists. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2008 Festival of Contemporary Music—an annual five-day celebration of the music of our time—will this year be directed by James Levine, and will concentrate exclusively, for the first time, on the works of a single composer—Elliott Carter, in his centennial year. The Festival (July 20-24) will include ten concerts—three of them with full orchestra—as well as a film-showing, panels and symposia, and an interview with Mr. Carter. The start of the TMC season again includes an intensive string quartet seminar, led by members of the Juilliard, Concord, Muir, and Takács quartets. A highlight of the Composition Program is the annual project focusing on inter-arts collaborations—this season an exploration of music and poetry, with, as guest faculty members, composer Shulamit Ran and poet Lloyd Schwartz, the newly written works to be performed in an Ozawa Hall concert on July 29.



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni" (photo: Walter H. Scott)

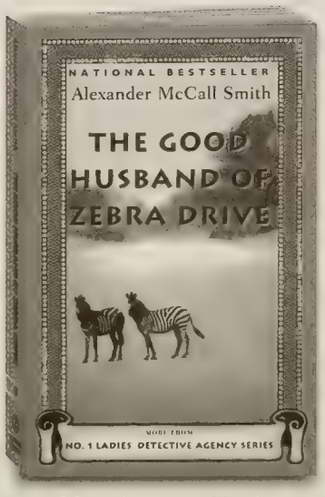
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

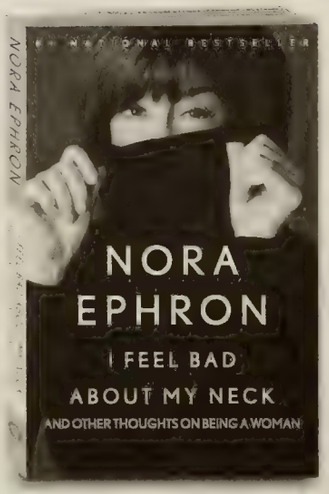

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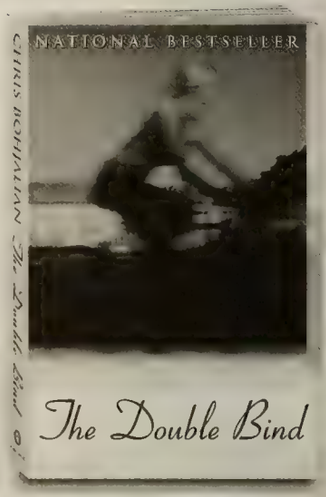
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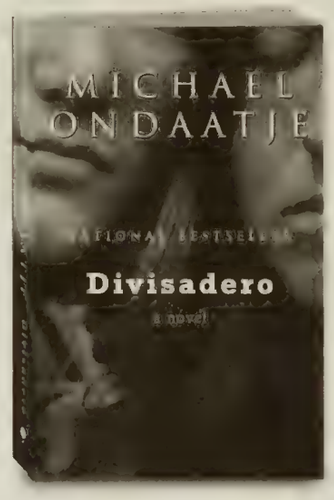
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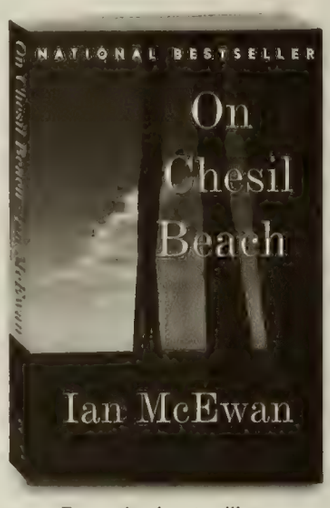
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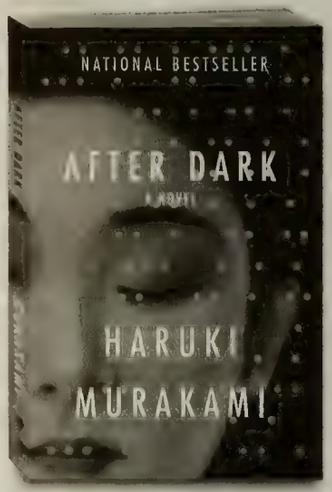
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Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitsky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.



Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.



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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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In Tribute to Florence Gould

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



orence Lacaze ould onboard ie S.S. *Normandie* uring its maiden yage, 1935.

(photo: Courtesy of the Trustees, Florence Gould Foundation)

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Académie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.

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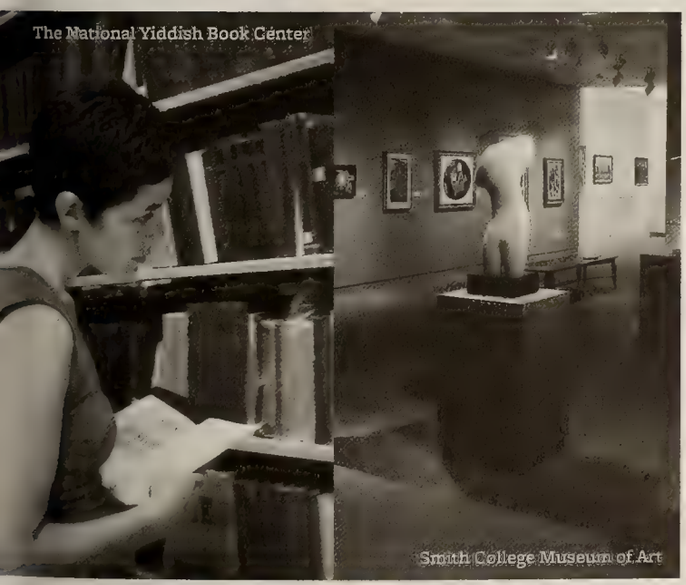

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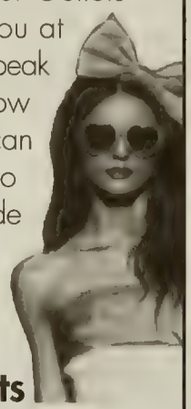
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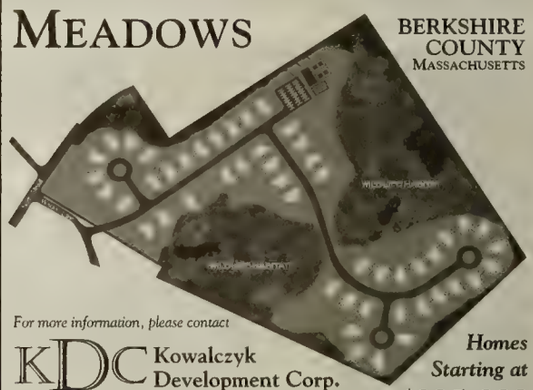
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JULY 4 – AUGUST 17, 2008

Over seven extraordinary weeks, Bard SummerScape 2008 explores the rich cultural worlds of Sergey Prokofiev with opera, music, theater, dance, film, and the 19th Bard Music Festival.

Opera

Opera Double Bill:
Karol Szymanowski's
HARNASIE and
KING ROGER (The Shepherd)
July 25, 27, 31, August 2, 3
American Symphony Orchestra
Conducted by Leon Botstein

Wroclaw Opera Chorus
Directed and designed by Lech Majewski
Choreographed by Noemie Lafrance

Dance

World Premiere
ROMEO & JULIET, ON MOTIFS OF SHAKESPEARE
July 4, 5, 6, 8, 9
Music by Sergey Prokofiev
Choreography by Mark Morris
Performed by the Mark Morris Dance Group

American Symphony Orchestra
Conducted by Leon Botstein

Theater

UNCLE VÁNYA
July 9–13, 16–20
Written by Anton Chekhov
Directed by Erica Schmidt
With Peter Dinklage as Uncle Ványa

Musical Theater

OF THEE I SING
August 1–3, 6–10
Music by George Gershwin
Lyrics by Ira Gershwin
Book by George S. Kaufman and Morrie Ryskind
Conducted by James Bagwell
Directed and choreographed by Will Pomerantz

Bard Music Festival

Nineteenth Season
PROKOFIEV AND HIS WORLD
August 8–10, 15–17
Two weekends of concerts, panels, and other events bring the musical world of Sergey Prokofiev vividly to life.

Film Festival

Cinéma Transcontinentale: America, Russia, and France in the 1930s
July 6 – August 14
A varied look at the first, formative decade of the "talkies" through a select mix of classics and lesser-known masterpieces, with special focus on two American genres beloved by Sergey Prokofiev: the musical and the screwball comedy. Also, Prokofiev's two great collaborations with Sergei Eisenstein, *Alexander Nevsky* and *Ivan the Terrible, Parts I* and *II*.

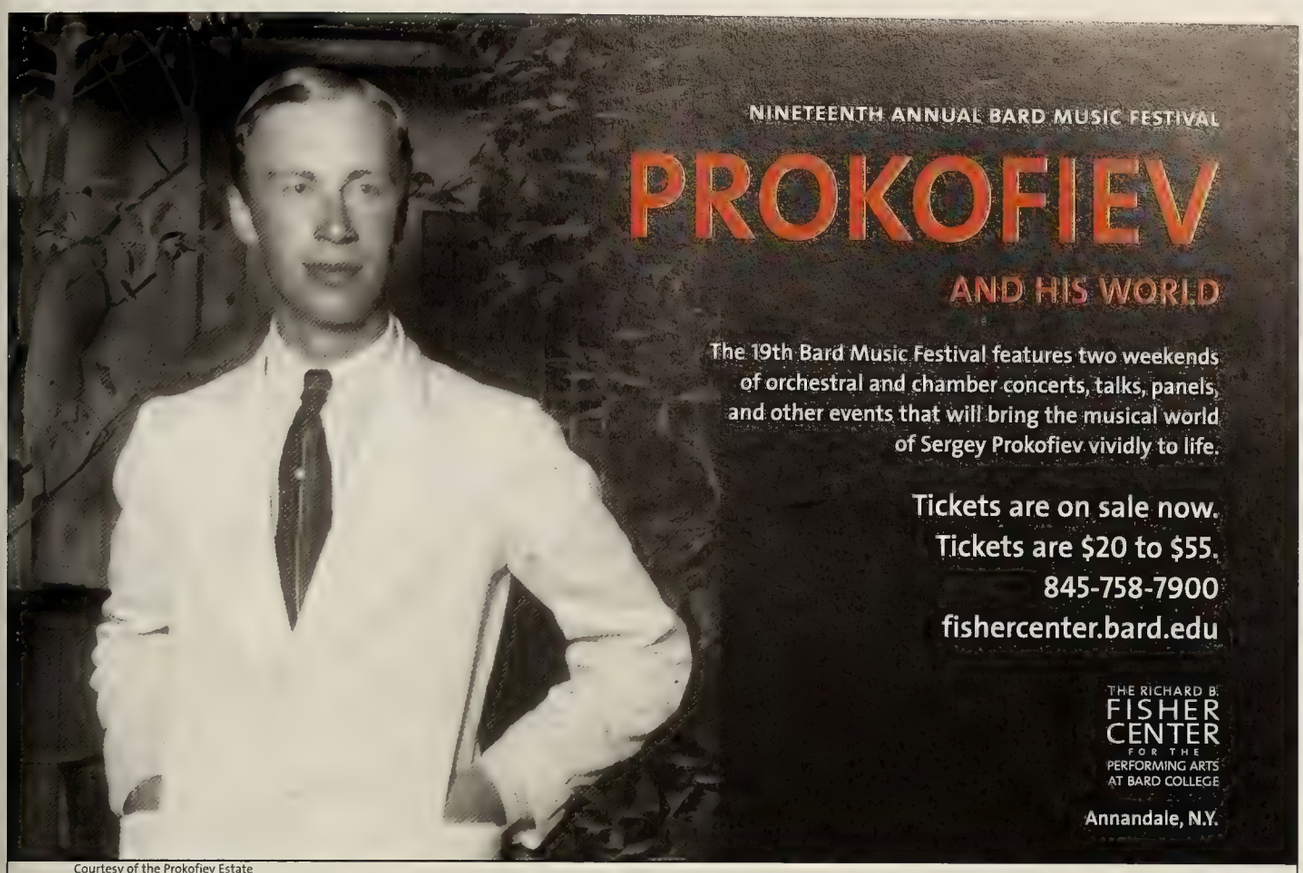
Special Events

SPIEGELTENT
July 5 – August 17
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Photo: Scott Barrow



Courtesy of the Prokofiev Estate

WEEKEND ONE AUGUST 8–10
FROM EAST TO WEST

FRIDAY, AUGUST 8

PROGRAM ONE
FROM RUSSIA AND BACK: THE CAREER OF SERGEY PROKOFIEV
Works by Prokofiev

SATURDAY, AUGUST 9

PROGRAM TWO
BEFORE EMIGRATION: TEACHERS AND INFLUENCES
Chamber works by Prokofiev, Tcherepnin, Glière, Taneyev, Medtner, Stravinsky, Glazunov

PROGRAM THREE
THE SILVER AGE: MYSTIC SYMBOLS
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Lyadov, Rimsky-Korsakov, Scriabin, Achron

SUNDAY, AUGUST 10

PROGRAM FOUR
THE PARIS YEARS
Chamber works by Prokofiev, Poulenc, Honegger, Milhaud, Satie, Ravel, Tailleferre, Stravinsky, Auric

PROGRAM FIVE
THE CULT OF THE CHILD
Works by Prokofiev, Poulenc, Ravel, Carpenter, Satie

WEEKEND TWO AUGUST 15–17
THE FAUSTIAN PACT

FRIDAY, AUGUST 15

PROGRAM SIX
WHITE RUSSIANS ABROAD
Choral works by Prokofiev, Grechaninoff, Rachmaninoff, Stravinsky, Obukhov

SATURDAY, AUGUST 16

PROGRAM SEVEN
FROM BROADWAY TO GORKY STREET
Songs by Prokofiev, Duke, Gershwin, Kern, Porter, Dunayevsky, Shostakovich

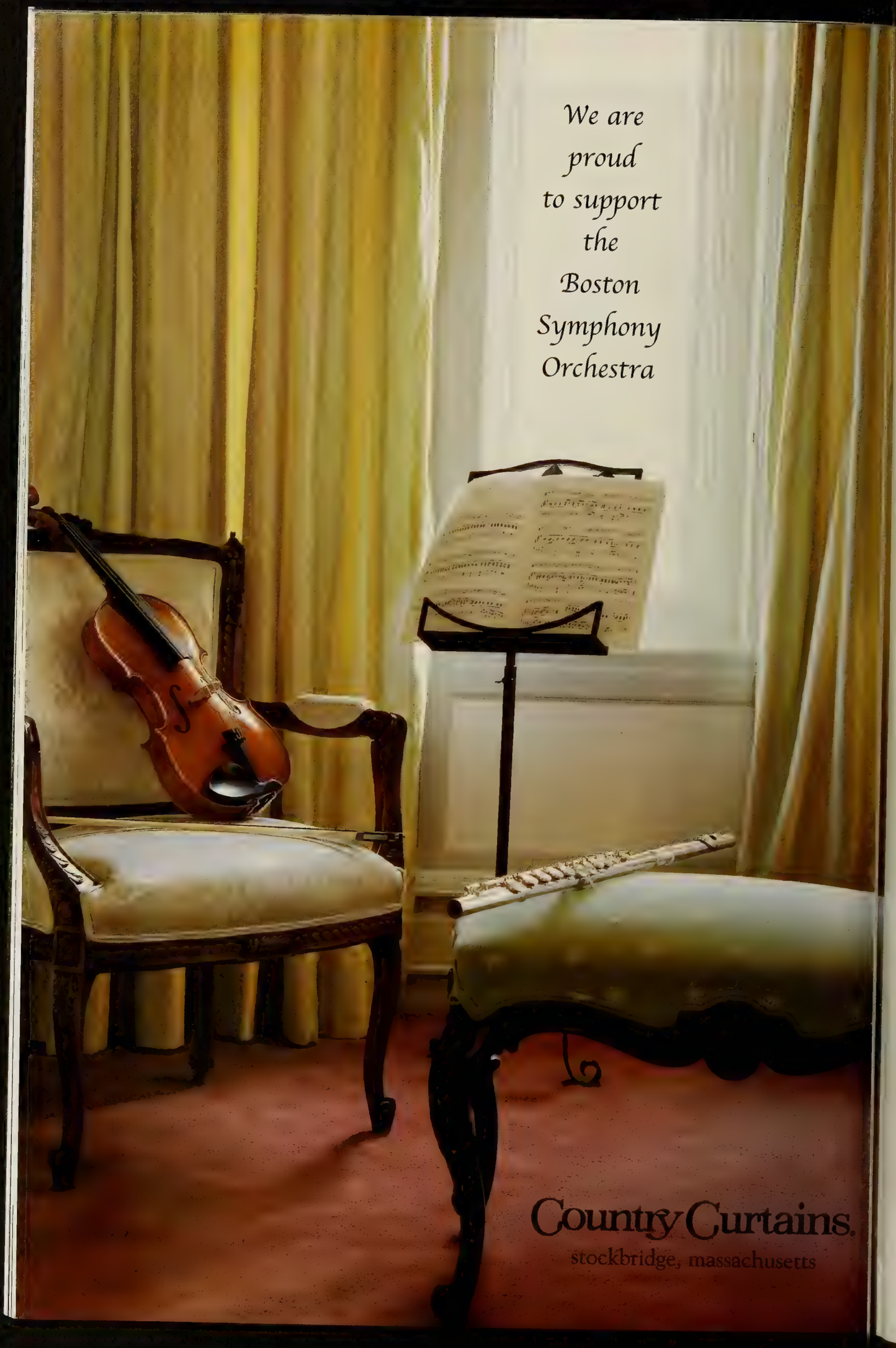
PROGRAM EIGHT
THE RETURN TO THE U.S.S.R.
Chamber works by Prokofiev, Shostakovich, Khachaturian, Feinberg

PROGRAM NINE
MANUFACTURING A SOVIET SOUND
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Shebalin, Myaskovsky

SUNDAY, AUGUST 17

PROGRAM TEN
FORMALISM: CHALLENGE AND RESPONSE
Chamber works by Prokofiev, Shostakovich, Kabalevsky, Shcherbachyov

PROGRAM ELEVEN
20TH-CENTURY RUSSIA: NOSTALGIA AND REALITY
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Dukelsky, Rachmaninoff


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SEIJI OZAWA HALL AT TANGLEWOOD
June 26–July 17, 2008

Table of Contents

Thursday, June 26, and Friday, June 27, 8pm
3 MARK MORRIS DANCE GROUP
in collaboration with the
TANGLEWOOD MUSIC CENTER
Choreography by Mark Morris to music of Barber, Schubert, and Brahms

Sunday, June 29, 8pm
12 BOSTON SYMPHONY CHAMBER PLAYERS with
MENAHEM PRESSLER, piano
Music of Harbison, Mozart, and Dvořák

Monday, June 30, 8pm
18 TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE, STEFAN ASBURY, and
CHRISTOPH ALTSTAEDT conducting
Music of Strauss, Messiaen, and Dvořák

Monday, July 7, 8pm
30 TANGLEWOOD MUSIC CENTER ORCHESTRA
BERNARD HAITINK, LEO McFALL, and ERIK NIELSEN conducting
Music of Mozart, Debussy, and Strauss

Thursday, July 10, 8pm
37 IMOGEN COOPER, piano
All-Schubert program

Sunday, July 13, and Monday, July 14, 8pm
43 BARBARA COOK
Continuing the legendary star's 80th-birthday celebration

Wednesday, July 16, 8pm
47 JONATHAN BISS, piano
JULIA FISCHER, violin
DANIEL MÜLLER-SCHOTT, cello
Music of Halvorsen, Ravel, and Beethoven

Thursday, July 17, 8pm
52 EMERSON STRING QUARTET
The three Brahms string quartets

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2008 Tanglewood

SEIJI OZAWA HALL

Thursday, June 26, 8pm
Friday, June 27, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP with
FELLOWS OF THE TANGLEWOOD MUSIC CENTER

TEXTS AND TRANSLATIONS

NEW LOVE SONG WALTZES

Neue Liebeslieder Walzer, Opus 65
Johannes Brahms

Text from Polydora by G.F. Daumer
Translation by Linda France

I.

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

Listen: nothing will save you
if you go sailing on the sea of love.
It's caulked with countless wrecks;
their cargoes so much flotsam.

II.

Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
Euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

Who, sitting at home,
snug in his favorite armchair,
dreams the terror
of shifting shadows
and boiling seas?
But the wanderer,
lost on the open sea,
far from home,
he thinks of armchairs.

III.

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

I used to flash a fistful of rings,
presents from my favorite brother.
Dammit! I gave every single one
to that two-timing stud I loved.

Please turn the page quietly.

IV.

Ihr schwarzen Augen,
ihr durft nur winken
Paläste fallen,
und Städte sinken.

Wie sollte stehn
in solchem Strauss,
mein Herz, von Karten
das schwache Haus?

Ebony eyes,
you only have to glimmer
and kings shiver,
continents wither.

Come the coup
what will you do,
heart of mine, how resist
the unbeatable?

V.

Wahre, wahre deinen Sohn,
Nachbrin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.

O wie brennt das Auge emir,
das zu zünden fordert!
Flammet ihm die Seele nicht,
deine Hütte lodert.

Neighbor, protect your son
from a broken heart.
See me spin my magic
all night long.

If warm smiles and hot looks
don't ignite him,
Know I'm an expert at arson.

VI.

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
so wie ich entblättert hin.

I'm white as a shroud, mother,
but I wear red roses;
because the rose, like me,
will bleed its leaves when it dies.

VII.

Vom Gebirge Well' auf Well'
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

Water streams down the hills
and the rain doesn't stop;
I wish I could shower you
with a hundred thousand kisses.

VIII.

Weiche Gräser im Revier,
schöne stille Plätzchen!
O wie linde ruht es hier
Sich mit einem Schätzchen!

In our secret place in the shade,
down among the rustling grass,
we're out of this world and dreaming
and times ticks away too fast.

IX.

Nagen am Herzen
fühl ich ein Gift mir;
kann sich ein Mädchen
ohne zu fröhnen zärtlichen Hang,
fassen ein ganzes
wonne beraubtes Lebenentlang?

A poisoned arrow
infects the target of my heart;
how can a beauty like her
turn down a chance like me,
pleasure spiced with pain?

X.

Ich kose süss, mit der und der,
und werde still und kranke;
denn ewig, ewig kehrt zu dir,
o Nonna, mein Gedanke!

I'll whisper like this
to lots of girls while I'm feeling bad;
all the better to let you know,
Nonna, it's you who's making me sad.

XI.

Alles, alles in den Wind
sagst du mir, du Schmeichler!
Alle sammt verloren sing
deine Müh'n, du Heuchler!

Einem andern fang' zu lieb
stelle deine Falle!
Denn du bist ein loser Dieb,
denn du buhlst um alle!

I won't hear another word about love;
you'll only let me down.
You'll never stop playing around.
Leave me alone, you sweet-talking clown.

If you must set traps,
go hunt innocent prey.
A wounded bird's bound to beware
so-called trust, snares.

XII.

Schwarzer Wald,
dein Schatten ist so duster!
Armes Herz,
dein Leden ist so drückend!
Was dir einzig werth,
es steht vor Augen?
Ewig untersagt
ist Huldvereinung.

So many trees, pitch-black,
shadows playing tricks…
my heart is full of rocks.
Will we never be together?
Must I always go about
sighing like this?

XIII.

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir in's Angesicht!

Wie es auch im Busen brennt,
dämpfe deinen Trieb,
dass es nicht die Welt erkennt,
wie wir uns so lieb.

Sweetheart, don't sit
quite so near to me.
Don't gaze at me
quite so wistfully.

Even though you're on fire,
stay cool and keep your distance
in case everyone finds out
how much I love you, love.

Please turn the page quietly.



Walter H. Scott

XIV.

Flammernauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein,
in mein armes Herz gezogen!

Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
kann die heisse Menschenbrust
athmen ohne Glutbegehren?

Ist die Flur so voller Licht,
dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

Zum Schluss

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könnet die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt einzig,
ihr Guten, von euch.

Sparkling eyes, glossy hair,
tender words, true feeling—
enough to send me reeling,
set on the one I love.

Can sunbeams splinter into snow?
Can morning sleep under a canopy of stars?
Can passion say no
to love sweet manacles?

Do the fields bask in sunlight
so that flowers might shrivel in darkness?
Do youth and love go hand in hand
so that I end up alone and pining?

Conclusion

Now listen to me, you Muses…
It doesn't really work,
does it? You trying to summarize
the good and bad that comprise
a lover's smitten heart.
You can't heal the bloody holes
arrows leave. All you can do is soothe.
Be kind.



BEDTIME

Wiegenlied, Ständchen, Erlkönig
Franz Schubert

Author unknown

WIEGENLIED

D.498 (November 1816; published 1829)

Schlafe, holder, süsser Knabe,
Leise wiegt dich deiner Mutter Hand;
Sanfte Ruhe, milde Labe
Bringt dir schwebend dieses
Wiegenband.

Schlafe in dem süssen Grabe,
Noch beschützt dich deiner
Mutter Arm,
Alle Wünsche, alle Habe
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,
Noch umtönt dich lauter Liebeston,
Eine Lilie, eine Rose,
Nach dem Schlafe werd' sie
dir zum Lohn.

LULLABY

Sleep, dear, sweet boy,
Your mother's hand rocks you softly.
This swaying cradle strap
Brings you gentle peace and
tender comfort.

Sleep in the sweet grave;
Your mother's arms still
protect you.
All her wishes, all her possessions
She holds lovingly, with loving warmth.

Sleep in her lap, soft as down;
Purely notes of love still echo around you.
A lily, a rose
Shall be your reward after sleep.

Franz Grillparzer (1791-1872)

STÄNDCHEN

(first version)
D.920 (July 1827; published 1891)

Zögernd leise
In des Dunkels nächt'ger Hülle
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammerthür.

Doch nun steigend,
Schwellend, schwellend,
Mit vereinter Stimme, Laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme spricht!

SERENADE

Softly, hesitantly,
Cloaked in night's darkness,
We have come here;
And with fingers gently curled,
Softly, softly
We knock
On the beloved's bedroom door.

But now, our emotion rising,
Swelling,
Surging, with united voice
We call out loud, in warm friendship:
"Do not sleep
When the voice of affection speaks."

Please turn the page quietly.

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum wenn Freundschaft,
Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüsschen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns, ja, schleichen
wir uns wieder fort!

Once a wise man with his lantern
Sought people near and far;
How much rarer, then, than gold
Are people who are fondly disposed to us?
And so, when friendship
and love speak,
Do not sleep, friend, beloved!

But what in all the world's realms
Can be compared to sleep?
And so, instead of words and gifts,
You shall now have rest.
Just one more greeting, one more word,
And our happy song ceases;
Softly, softly
We steal away again.

Johann Wolfgang von Goethe
(1749–1832)

ERLKÖNIG

(fourth version)
D.328 (October 1815[?]);
published 1821 as Opus 1)

THE ERLKING

Wer reitet so spat durch Nacht
und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang
dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron
und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem
Strand,
Meine Mutter hat manch gülden
Gewand."

"Mein Vater, mein Vater, und hörest
du nicht,
Was Erlenkönig mir leise verspricht?"
Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

Who rides so late through the night
and wind?
It is the father with his child.
He has the boy in his arms,
He holds him safely, he keeps him warm.

"My son, why do you hide your face
in fear?"
"Father, can you not see the Erlking?
The Erlking with his crown
and tail?"
"My son, it is a streak of mist."

"Sweet child, come with me,
I'll play wonderful games with you;
Many a pretty flower grows
on the shore,
My mother has many a golden robe."

"Father, father, do you
not hear
What the Erlking softly promises me?"
"Calm, be calm my child:
The wind is rustling in the withered
leaves."

"Willst, feiner Knabe, du mit mir gehn? Meine Töchter am düstern Ort? Meine Töchter führen den nächtlichen Reihn Und wiegen und tanzen und singen dich ein."	"Won't you come with me, my fine lad? My daughters shall wait upon you; My daughters lead the nightly dance, And will rock, and dance, and sing you to sleep."
"Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düstern Ort?" "Mein Sohn, mein Sohn, ich seh es genau: Es schienen die alten Weiden so grau."	"Father, father, can you not see Erlking's daughters there in the darkness?" "My son, I can see clearly: It is the old grey willows gleaming."
"Ich liebe dich, mich reizt deine schöne Gestalt; Und bist du nicht willig, so brauch ich Gewalt." "Mein Vater, mein Vater, jezt fasst er mich an! Erlkönig hat mir ein Leids getan!"	"I love you, your fair form allures me, And if you don't come willingly, I'll use force." "Father, father, now he's seizing me! The Erlking has hurt me!"
Dem Vater grausets, er reitet geschwind, Er hält in Armen das ächzende Kind, Erreicht den Hof mit Mühe und Not: In seinen Armen das Kind war tot.	The father shudders, he rides swiftly, He holds the moaning child in his arms; With one last effort he reaches home; The child lay dead in his arms.

Compilation and translations copyright Richard Wigmore (1988)
from *Schubert: The Complete Song Texts* by Richard Wigmore



Stu Rosner

LOVE SONG WALTZES

Liebeslieder Walzer, Opus 52
Johannes Brahms

Text from Polydora by G.F. Daumer
Translation by Linda France

I.

Rede, Mädchen, allzu liebes,
das mir in die Brust, die Kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Speak to me, you
with the beautiful smile
that slices me in two.
Tell me how you feel.

Willst du nicht dein Herz erweichen?
Willst du, eine überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?

Will you lock yourself up
and throw away the key?
How many times do I have to say
when, when can we meet?

Rasten ohne traute Wonne
nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge,
komme wenn die Sterne grüssen.

Why sentence yourself to a life
without love? Why suffer?
You and me and your dark eyes,
let's dance by the light of the stars.

II.

Am Gesteine rauscht die Flut,
heftig angetrieben.
Wer da nicht zu seufsen weiss,
lernt es unter'm Lieben.

Waves batter the rocks,
spray the sky like madness.
Love will teach you its secrets:
how to sigh and drown in sadness.

III.

O die Frauen, o die Frauen,
wie sie Wonne thauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

You're a goddess. You're divine.
I worship your every move.
I could live like a monk
if it weren't for women like you.

IV.

Wie des Abends schöne Röthe
möcht' ich arme Dirne glüh'n,
Einem, Einem zu gefallen
sonder Ende Wonne sprüh'n.

I could burn with the beauty
of a crimson sunset.
I would consider it my duty
if I just heard her say yes.



Stu Rosner

V.

Die grüne Hopfenranke
Sie schlängelt auf der Erde hin.
Die junge schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr der Liebste weit?

Why does this evergreen ivy
always creep so dark and low?
Why does such a gorgeous girl
look like she's got nowhere to go?

Why doesn't ivy climb
right up to the skies?
Why should a girl
like her be all tears and sighs?

Ivy can't reach the heavens
without some sturdy support.
A girl can't enjoy herself
when she and her beau are apart.

VI.

Ein kleiner, hübscher Vogel nahm
den Flug
zum Garten hin, da gab es Obst geung.
Wenn ich ein hübscher, kleiner
Vogel wär',
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;
der arme Vogel knoote nicht mehr fort.
Wenn ich ein hübscher, kleiner
Vogel wär',
ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,
da tat es ihm, dem Glücklichen,
nicht an.
Wenn ich ein hübscher, kleiner
Vogel wär',
ich säumte nicht, ich täte so wie der.

One day a pretty little bird
flew
into a garden brimming with ripe fruit.
If I were a pretty little
bird
I'd fly there too.

It got tangled in a knot of branches
and couldn't fly anywhere anymore.
If I were a pretty little
bird
I'd stay home.

A beautiful lady cradled the bird
in her hand and stroked it
softly, softly.
If I were a pretty little
bird
I'd fly there now.

VII.

Wohl schön bewandt war es vorehe
mit meinem Leben, mit meiner Liebe.
Durch eine Wand, ja durch zehn Wände
erkannte mich des Freundes Sehe.
Doch jetso, wehe,
wenn ich dem Kalten auch noch
so dicht
vor'm Auge stehe,
es merkt's sein Auge, sein Herze nicht!

Every day was wonderful
when we were still in love.
My door was always open
and he made himself at home.
Now it's a different story:
when I look
at him
he turns away, his eyes
as cold as his heart.

Please turn the page quietly.

VIII.

Wenn so lind dein Auge mir,
und so lieblich schauet,
jede letzte Trübe flieht,
welche mich umgrauet.

Dieser Liebe schöne Glut,
lass sie nicht verstieben!
Nimmer wird, wie ich, so treu,
dich ein Andrer lieben!

When you look at me
with your loving eyes,
I forget all my worries.
You're the sun in my sky.

Let it shine forever,
this summer love of ours.
I couldn't burn as hot
in anyone else's eyes.

IX.

Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen es ist,
wohl gut gehegt,
zehn eiserne Riegel
sind vor die Thüre gelegt.

Zehn eiserne Riegel,
das ist ein Spass,
die spreng' ich als wären
sie nur von Glas!

I know a rosy-cheeked girl
who lives in a house
deep in the woods.

She's locked away
behind a door
secured with ten iron bars.

Iron bars are nothing
to me. I'll smash them
one by one like glass.

X.

O wie sanft, die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

How clear the stream flows, winding
its way through the meadow.
How happy you feel, finding
love, waiting where you left it.

XI.

Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten!

Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so hesst's ich wäre
irr' ause Liebe.

I'm sorry, I've had enough
of the neighbors;
they go out of their way
to make up gossip.

If I'm happy, they say,
I'm terribly bad.
If I'm sad, they say
I'm in love, stark raving mad.

XII.

Schlösser auf!
und mache Schlösser
ohne Zahl!
Denn die bösen Mäuler
will ich schliessen
allzumal!

I will employ a locksmith
to fit a hundred padlocks
of every shape and size
to shut those lips forever
that open and spill lies.

XIII.

Vögelein durchrauscht die Luft,
sucht nach einem Aste.
Und das Herz, ein Herz begehrt's
Wo es selig raste.

A bird will fly for miles
to find the right somewhere to nest.
We must do the same
to find the someone we love best.

XIV.

Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

The moon shines full and bright
on the clear blue sea.
Tell me you love me tonight.
You're the only one for me!

XV.

Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

The nightingale sings so fine
when the stars start to shine.
Kiss me, sweetheart, while it's dark.
Tell me you'll always be mine!

XVI.

Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch seh'n;
nur denken an meine Wonnen,
nur stöhnen in meinen Weh'n.

Love is a bottomless pit
of suffering. And I fell in.
I lost everything I was.
Although I dream of better times,
all I seem to do is whine.

XVII.

Nicht wandle, mein Licht, dort aussen
im Flurgereich!
Die Füsse würden dir, die zarten,
zu nass, zu weich.

Darling, wait, don't go
wandering in the countryside.
It's far too wet underfoot.

All überströmt sind dort die Wege,
die Stege dir;
so überreichlich thränte dorten
das Auge mir.

I admit; I was there
this morning and the paths
are still damp from my tears.

XVIII.

Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In seiner Art erbebet
die Seele mir, erschüttert,
von Liebe, Lust, und Leide,
gedenkt sie dein!

I can see the branches trembling
in the wake of a bird in flight.

That's how my heart feels—tight
and busy with beating, remembering
you—our love, our lust, and our loathing!



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Highwood Gate:
Performance Hours



2008 Tanglewood

SEIJI OZAWA HALL

Thursday, June 26, 8pm
Friday, June 27, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP with
FELLOWS OF THE TANGLEWOOD MUSIC CENTER

MARK MORRIS DANCE GROUP

CRAIG BIESECKER • SAMUEL BLACK • JOE BOWIE • CHARLTON BOYD •
ELISA CLARK • AMBER DARRAGH • RITA DONAHUE • LAUREN GRANT •
JOHN HEGINBOTHAM • DAVID LEVENTHAL • LAUREL LYNCH •
BRADON McDONALD • DALLAS McMURRAY • MAILE OKAMURA • JUNE OMURA •
NOAH VINSON • JENN WEDDEL • JULIE WORDEN • MICHELLE YARD

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NEW LOVE SONG WALTZES

Music: Johannes Brahms—*Neue Liebesliederwalzer*, Opus 65
Lighting: Phil Sandstrom
Premiere: November 4, 1982—Bessie Schoenberg Theater, Dance Theater Workshop, New York, NY

JOE BOWIE, AMBER DARRAGH, JOHN HEGINBOTHAM, DAVID LEVENTHAL, LAUREL LYNCH, BRADON McDONALD, DALLAS McMURRAY, MAILE OKAMURA, JULIE WORDEN, MICHELLE YARD

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
Allison Angelo, soprano
Kristin Hoff, mezzo-soprano
Zachary Wilder, tenor
Matthew Worth, baritone
Nolan Pearson, piano
Andrea Christie, piano

PAUSE

BEDTIME

Music: Franz Schubert—*Wiegenlied*; *Ständchen*; *Erlkönig*
Costumes: Susan Ruddie
Lighting: James F. Ingalls
Premiere: June 2, 1992—Emerson Majestic Theatre, Boston, MA
Commissioned, in part, by Dance Umbrella, Boston

JOE BOWIE, ELISA CLARK, AMBER DARRAGH, RITA DONAHUE, LAUREN GRANT, DAVID LEVENTHAL, LAUREL LYNCH, BRADON McDONALD, MAILE OKAMURA, JENN WEDDEL, JULIE WORDEN, MICHELLE YARD

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
Katherine Growdon, mezzo-soprano (*Wiegenlied; Ständchen*)
Kristin Hoff, mezzo-soprano (*Erlkönig*)
Alex Richardson,tenor (*Ständchen*
Adam Sattley, tenor (*Ständchen*)
Mark Van Arsdale, tenor (*Ständchen*)
Zachary Wilder, tenor (*Ständchen*)
Mischa Bouvier, baritone (*Ständchen*)
Christopher Johnstone, baritone (*Ständchen*)
Alan Dunbar, bass-baritone (*Ständchen*)
Evan M. Boyer, bass (*Ständchen*)
Yegor Shevtsov, piano

{ I n t e r m i s s i o n }

EXCURSIONS (World Premiere)

Music: Samuel Barber—*Excursions for the Piano,* Opus 20 (IV, III, II, I)
Costumes: Katherine M. Patterson
Lighting: Nicole Pearce

CRAIG BIESECKER, ELISA CLARK, DAVID LEVENTHAL,
LAUREL LYNCH, DALLAS MCMURRAY, MICHELLE YARD

TMC FELLOW: Kiu Tung Poon, piano

PAUSE

LOVE SONG WALTZES

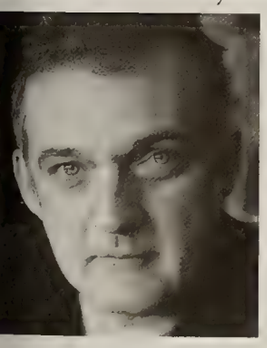
Music: Johannes Brahms—*Liebesliederwalzer,* Opus 52
Lighting: James F. Ingalls
Premiere: November 11, 1989—Théâtre Royal de la Monnaie, Brussels, Belgium

CRAIG BIESECKER, SAMUEL BLACK, JOE BOWIE, ELISA CLARK, RITA DONAHUE,
LAUREN GRANT, JOHN HEGINBOTHAM, BRADON McDONALD, MAILE OKAMURA,
NOAH VINSON, JENN WEDDEL, MICHELLE YARD

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
Hana Park, soprano
Abigail Fischer, mezzo-soprano
Mark Van Arsdale, tenor
Evan Hughes, bass-baritone
Nareh Arghamanyan, piano
Rujie Sandra Gu, piano

Guest Artists

MARK MORRIS



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances—*The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas.* In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created six works for the San Francisco Ballet since 1994 and has received commissions from American Ballet Theatre and Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet. Noted for his musicality, and described as "undeviating in his devotion to music," he has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Mark Morris was named a Fellow of the MacArthur

Foundation in 1991 and has received eight honorary doctorates to date. In 2006 he received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux), and Marlowe & Company has published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration.* Mark Morris is a member of the American Academy of Arts and Sciences and of the American Philosophical Society. In 2007 he received the Samuel H. Scripps/American Dance Festival Lifetime Achievement Award.

MARK MORRIS DANCE GROUP

The Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America.* In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably its west coast home, Cal Performances in Berkeley, CA, and its midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and with English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas, The Hard Nut,* and two documentaries for the UK's *South Bank Show.* In fall .001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, the company's first permanent headquarters in the U.S., housing rehearsal space for the dance community and outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.



CRAIG BIESECKER, from Waynesboro, PA, received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.



SAMUEL BLACK is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. in dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. He first appeared with MMDG in 2005, and became a company member in 2007.



JOE BOWIE was born in Lansing, MI, and began dancing while attending Brown University, where he graduated with honors in English and American Literature. In New York he has performed in works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



CHARLTON BOYD was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from the Juilliard School. He went on to dance with the Limón Dance Company and appears in *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with MMDG in 1989 and became a company member in 1994.



ELISA CLARK received her early training from the Maryland Youth Ballet, and her B.F.A. from the Juilliard School, under the direction of Benjamin Harkarvy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Ms. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Hougland at various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serving on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005 and joined the company in 2006.



AMBER DARRAGH is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. She joined MMDG in 2001.



RITA DONAHUE was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. She has appeared in forty of Mr. Morris's works and performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, and a recently published book, *Meet The Dancers*, and has been the subject of a photograph by Annie Leibovitz. She holds a B.F.A. from NYU's Tisch School of the Arts and teaches dance internationally. Ms. Grant is married to fellow dancer David Leventhal.



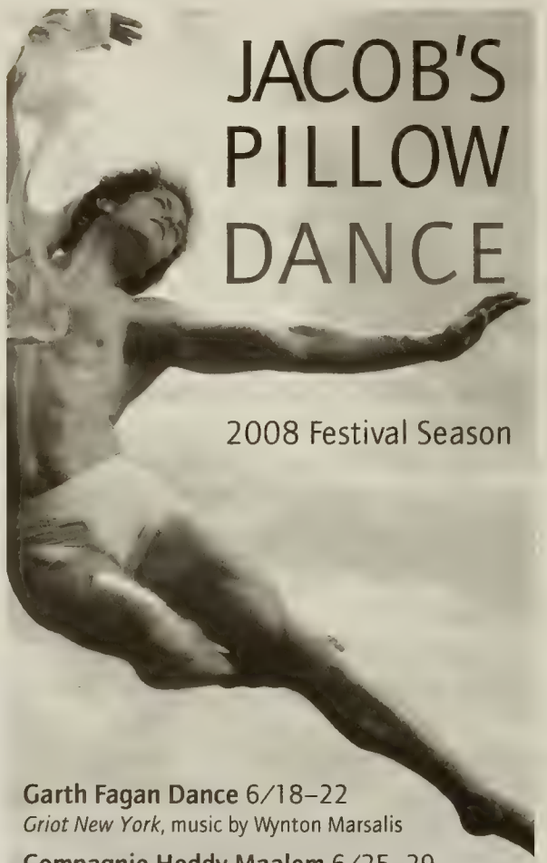
JOHN HEGINBOTHAM is from Anchorage, AK. He graduated from the Juilliard School in 1993 and has performed with artists such as Susan Marshall, John Jasperse, and Ben Munisteri; he was a guest artist with Pilobolus Dance Theater. His choreography is featured in work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, he works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



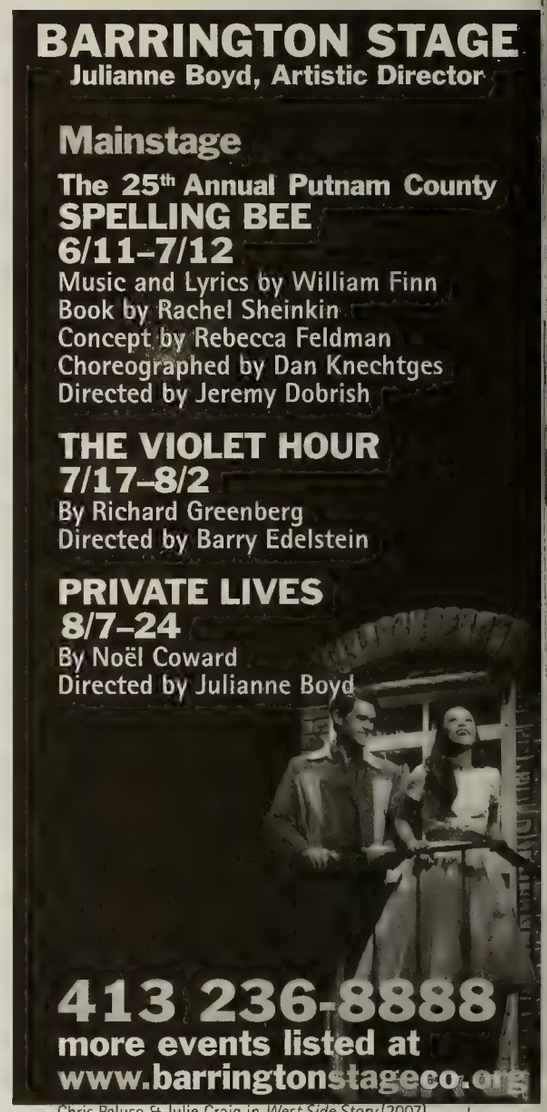
DAVID LEVENTHAL, raised in Newton, MA, has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He graduated with honors in English Literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.



LAUREL LYNCH began her dance training in Petaluma, CA. After a few too many *Nutcrackers* she moved to New York to attend the Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, she has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. She first appeared with MMDG in 2006.



Garrett Ammon of Trey McIntyre Project; photo Jonas Lundqvist



Chris Peluso & Julie Craig in *West Side Story* (2007).



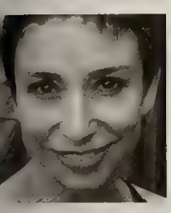
BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. He joined MMDG in 2000.



DALLAS McMURRAY, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. He performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. He first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.



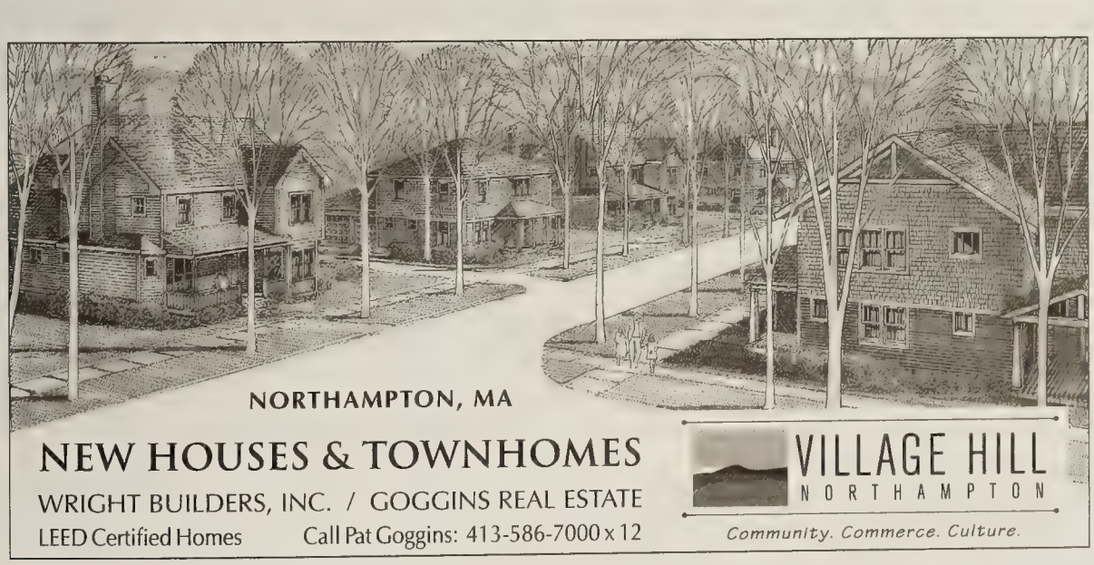
MAILE OKAMURA is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona from 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. She began working with MMDG in 1998 and became a company member in 2001.



JUNE OMURA was born in New York, grew up in Birmingham, AL, and graduated from Barnard College with honors in Dance and English. She first studied with Mark Morris in 1986, and joined MMDG in 1988. In 2005 she received a New York Dance and Performance Award ("Bessie") for her career with the company. She and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September 2006. She is grateful to her family, Mark Morris, and MMDG for their love and support.



NOAH VINSON received his B.A. in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.





JENN WEDDEL grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds a B.F.A. from Southern Methodist University and also studied at the Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, she has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencl Dance Trio, Rocha Dance Theatre, and with various choreographers, including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. She first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.



JULIE WORDEN graduated from the North Carolina School of the Arts and joined MMDG in 1994.



MICHELLE YARD was born in Brooklyn, NY, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. She joined MMDG in 1997. Mom, thank you.

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

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Thursday, June 26, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Haldan Martinson, violin
Steven Ansell, viola
Jules Eskin, cello
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn

MENAHEM PRESSLER, piano

HARBISON

Quintet for Winds

Intrada: Moderato
Intermezzo: Allegretto, lusinghando
Romanza: Andante
Scherzo: Prestissimo—Moderato rubato—Tempo I
Finale: Adagio—Alla marcia

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SOMMERVILLE, and SVOBODA

MOZART

Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, K.452

Largo—Allegro moderato
Larghetto
Rondo: Allegro moderato

Messrs. PRESSLER, FERRILLO, HUDGINS, SOMMERVILLE, and SVOBODA

{ I n t e r m i s s i o n }

DVOŘÁK

Quintet in A for piano and strings, Opus 81

Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Messrs. PRESSLER, LOWE, MARTINSON, ANSELL, and ESKIN

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John Harbison (b.1938) composed his Quintet for Winds in 1979 on a commission from the Aulos Quintet after they had won the Naumburg Award for chamber music, which gave them the opportunity to request a work from any composer of their choice. At that time, he alluded to the Greek myth of the competition between the flute-playing satyr Marsyas and the god Apollo, whose instrument was the lyre. Surely the deck was stacked in that contest between a satyr and a god; Marsyas never had a chance. Apollo was able to play his instrument and sing at the same time—something that the player of a wind instrument cannot do. Therefore the judgment went to Apollo, while Marsyas was flayed alive. "Ever since," the composer noted, "wind players have been sentenced to forage in a sparse and undernourished musical literature." The woodwind quintet, as an ensemble, only begins in the nineteenth century, and not until the twentieth—one might date it from Carl Nielsen's 1922 contribution to the genre—did it arouse much interest on the part of composers. Harbison's quintet is a superb addition to that literature, making a virtue of necessity by characterizing the five members of the ensemble as real individuals and calling for virtuosic playing from each of them.



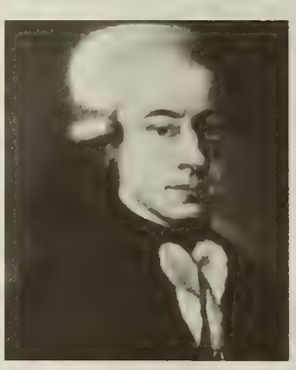
Born in Princeton, New Jersey, Harbison has long been one of Boston's leading composers and musical leaders. After studies at Harvard with Walter Piston and then at Princeton with Earl Kim and Roger Sessions, he spent a year in Berlin studying with Boris Blacher. He was a Fellow of the Tanglewood Music Center and has returned on several occasions since then as composer-in-residence. He has taught for many years at MIT, with time out for extended periods as composer-in-residence with the Pittsburgh Symphony and the Los Angeles Philharmonic. His catalogue ranges widely from opera and symphonic scores to chamber music, songs, and choral works. His opera *The Great Gatsby* was commissioned and premiered by the Metropolitan Opera. Harbison's music has



become very familiar to Boston Symphony Orchestra audiences through many performances (including several commissioned works) the orchestra has given since first introducing his *Diōtima* in 1977. These include his Symphony No. 1, a BSO Centennial Commission premiered in 1984; Requiem (2003); *Darkbloom, Overture for an imagined opera*, and, most recently, his Symphony No. 5 for baritone, mezzo-soprano, and orchestra, premiered under James Levine's direction in April 2008 (and to be performed again here at Tanglewood this summer, on July 18 in the Koussevitzky Music Shed). The Boston Symphony Chamber Players have performed his music on many occasions, and recorded his Piano Quintet and *Words from Paterson* with baritone Sanford Sylvan for Nonesuch.

Among Harbison's other major contributions to Boston's musical life was his work as conductor of the Cantata Singers, specializing in Baroque and recent music, for whom he wrote his Schützian, Pulitzer Prize-winning *Flight Into Egypt.* He has also played an active role with Emmanuel Music, where he is now Acting Artistic Director. Indeed, when composing the Quintet for Winds, he had in his internal ear the playing of the Emmanuel Wind Quintet, which went on to popularize the piece through frequent performances.

The Quintet for Winds consists of five movements presenting different musical characters, each offering considerable freedom for the five instruments to reveal their own personalities. The second and fourth movements are distinctly shorter, functioning as contrast and relief to the longer and somewhat more elaborate odd-numbered movements. Regarding the Quintet, Harbison has written, "I regarded the writing of a quintet for woodwinds as challenging. It is not a naturally felicitous combination of instruments, such as a string quartet. I determined to deal in mixtures rather than counterpoints, and to strive for a classical simplicity of surface—to maximize what I felt to be the great strength of the combination, the ability to present things clearly." The relatively "dry" expressive character of the woodwinds naturally lent itself to crispness and precision; many passages in the score, though entirely original, recall characteristic sonorities of Stravinsky, one of Harbison's favorite composers, and particularly of the *Symphonies of Wind Instruments.*



On Thursday, April 1, 1784, at the Imperial and Royal National Theatre in Vienna, **Wolfgang Amadè Mozart** (1756-1791) presented a "grand musical concert" for his own benefit including, in addition to three of his symphonies and a new piano concerto, "an entirely new grand quintet" (K.452) which he had entered into his own thematic catalogue just two days earlier. Mozart was the pianist for this performance, and in a letter to his father on April 10 he declared the quintet to be "the best thing I have written so far in my life.... I wish you could have heard it—and how beautifully it was performed!"

The quintet dates from what may very well have been the busiest and happiest months of Mozart's career. He had moved to Vienna several years earlier to escape his intolerable employment with the Archbishop Colloredo of Salzburg, and he would soon achieve the height of his popularity as both pianist and composer. His principal works during this time were the extraordinary series of eleven piano concertos beginning with the E-flat, K.449, in February 1784 and extending through those in A, K.488, and C minor, K.491, both entered into his catalogue in March 1786. He had triumphed with his opera *Idomeneo* in Munich in January 1781. In July 1782, the premiere of his opera *The Abduction from the Seraglio* at the Burgtheater won over Vienna's operagoing public, as would *The Marriage of Figaro* four years later. Soon after the first performance of the quintet, Mozart played it again in a June 1784 concert in which his pupil Babette Ployer introduced the magical new G major piano concerto he had written

for her and which immediately follows the quintet in Köchel's chronological catalogue of Mozart's works.

Mozart begins with an introductory Largo—an unusually slow tempo marking—whose weight offsets the brightness of the home key and which portends a degree of seriousness surprising for the choice of instrumentation. At the same time, this slow tempo provides space for each participant to be properly introduced with a regard for balance and individual timbres that remains a principal concern throughout the piece. The Allegro moderato is noteworthy also for the degree of harmonic ingenuity and exploration compressed into its very brief development section. The second movement, a Larghetto in B-flat, is at once deeply involving and yet always forward-moving, offering a poignancy of expression that is heightened by carefully moderated chromaticism. The rondo finale, even with its darkly colored central episode, is more expectedly innocent and includes a necessarily (given the number of players) written-out "*cadenza in tempo*" for all five participants before the final return of the rondo theme.

Antonín Dvořák (1841-1904) had written a piano quintet in A major (which he called Opus 5) in the late summer of 1872. Despite a performance in Prague that November, the composer was dissatisfied with it and destroyed his copy of the score. Fifteen years later he had second thoughts and asked the impresario of that 1872 concert to send him *his* copy of the quintet, which still survived, in order to attempt a revision. He did make drastic changes, but the improvement was not, to his mind, great enough to induce him to offer the work to a publisher. Instead he decided to start over from scratch rather than waste further time on juvenilia. A few months later he began his second piano quintet, also in A major, an incomparably greater work composed during one of the happiest periods of his life, when he was living at his country home in Vysoká and writing in his best nationalistic vein. The composition took six weeks in all, from August 18 to October 3, 1887.



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The most obvious nationalistic Czech element in the score is the second movement, labeled "*dumka*," a term Dvořák is responsible for introducing into musical terminology, although he could not define it precisely (or perhaps did not care to try). He used it a few years later as an overall title for the *Dumky* Trio, Opus 90; while that piece was still in manuscript. Dvořák played it through in New York with two of his colleagues from the National Conservatory of Music. The cellist on that occasion was Victor Herbert, who recalled later: "We liked the composition immensely and I asked him what 'Dumbka' [*sic*] meant in Bohemia—He thought for a while—shook his head and said to our surprise: 'It means nothing—what does it mean?'" Grove's Dictionary defines *dumka* (plural *dumky*) as a Ukrainian word meaning "lament," usually used in music for a slow expressive movement containing a number of short contrasting sections (not all of them lugubrious).



Actually the variety of moods in the quintet ranges as widely as anything in Dvořák's output. Although the quintet as a whole is in the major mode, the first theme turns almost immediately from A major to A minor, and the second theme (first stated by viola) is a pensive tune in C-sharp minor. The closing measures are assertive, but they do not entirely outweigh the generally grave character of much of the movement. We are thus prepared for the melancholy of the *dumka* (in F-sharp minor) that follows. A slow figure on the piano, decorated by tremolos to suggest folk improvisation, precedes and follows the main theme heard in the viola. This alternates with a contrasting lighter section in the major mode and later with a vivace contrast, but the main lamenting theme keeps recurring throughout.

The scherzo is called a *furiant* by Dvořák, but it lacks the characteristic rhythmic shift (two bars of 3/4 fusing to form one of 3/2) of the genuine *furiant*—rather it is a waltz tinged with Bohemian accents. The middle section is haunted by a ghostly recollection of the main tune. The finale is more outgoing, with echoes of folk dance throughout and a vigorous, satisfying conclusion.

Notes by STEVEN LEDBETTER (Harbison, Dvořak)
and MARC MANDEL (Mozart)

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for a variety of orchestras and other ensembles throughout the United States.

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Artists

Boston Symphony Chamber Players

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members, or enlisting the services of such distinguished artists

as BSO Music Director James Levine (as both pianist and conductor), Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their latest recording, on BSO Classics, is of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298). In September, sponsored by Cunard® Line (the Official Cruise Line of the BSO), they will perform on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England.

Menahem Pressler



Menahem Pressler, founding member and pianist of the Beaux Arts Trio, has established himself among the world's most distinguished and honored musicians during a career spanning five decades. His career was launched after he was awarded first prize at the Debussy International Piano Competition in San Francisco in 1946. This was followed by his successful American debut with the Philadelphia Orchestra under the baton of Eugene Ormandy. Since then, Mr. Pressler's extensive tours of North America and Europe have included performances with the orchestras of New York, Chicago, Cleveland, Pittsburgh, Dallas, San Francisco, London, Paris, Brussels, Oslo, Helsinki, and many others. In 2007 Mr. Pressler was appointed an Honorary Fellow of the Jerusalem Academy of Music and Dance in recognition of a lifetime of performance and leadership in music. In 2005 he received the German President's Deutsche Bundesverdienstkreuz (Cross of Merit) First Class, Germany's highest honor, and was named a Commander in France's Order of Arts and Letters. He has received honorary doctorates from the University of Nebraska and the North Carolina School of the Arts, five Grammy nominations, a lifetime achievement award from *Gramophone* magazine, Chamber Music America's Distinguished Service Award, and the Gold Medal of Merit from the National Society of Arts and Letters. Additional honors include the German Critics "Ehrenurkunde" award, election into the American Academy of Arts and Sciences, England's Record of the Year Award, and Ensemble of the Year from *Musical America.* Internationally active as soloist and chamber musician, he has also given master classes in Germany, France, Canada, and Argentina, and continues to serve on the jury of the Van Cliburn, Queen Elisabeth, and Arthur Rubinstein competitions. His debut as a chamber musician came in 1955 at Tanglewood, as pianist with the Beaux Arts Trio. This collaboration quickly established his reputation as one of the world's most revered chamber musicians. Other chamber music collaborations have included multiple performances with the Juilliard, Emerson, Guarneri, and Cleveland quartets. In addition to his more than fifty recordings with the Beaux Arts Trio, Menahem Pressler has compiled over thirty solo recordings, ranging from music of Bach to Ben Haim. The 84-year-old pianist fled the Nazis from his hometown of Magdeburg, Germany, in 1938, emigrating to Israel. His life has always been completely devoted to his music. When not on tour with the Beaux Arts Trio, giving solo performances, or teaching master classes, he can be found teaching at Indiana University, where he holds the rank of Distinguished Professor. Menahem Pressler lives in Bloomington, Indiana, with his wife Sara. He returns to Tanglewood next month for the Beaux Arts Trio's farewell American performances on August 20 and 21 in Ozawa Hall.

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STRAUSS — **Don Juan, Tone poem after Lenau, Opus 20**

CHRISTOPH ALTSTAEDT conducting

MESSIAEN — **Et exspecto resurrectionem mortuorum, for orchestra of woodwinds, brass, and metallic percussion**

(marking the 100th anniversary of the composer's birth)

I. Out of the depths have I cried unto thee, O Lord: Lord, hear my voice.
(*Psalm 130:1,2*)

II. Christ being raised from the dead dieth no more; death hath no more dominion over him.
(*St. Paul's Letter to the Romans, 6:9*)

III. The hour is coming when the dead shall hear the voice of the Son of God.
(*Gospel According to St. John, 5:25*)

IV. They shall be raised in glory, with a new name, when the morning stars sing together, and all the sons of God shout for joy.
(*St. Paul's First Letter to the Corinthians, 15:43*; *Revelation, 2:17*; *The Book of Job, 38:7*)

V. And I heard the voice of a great multitude.
(*Revelation, 19:6*)

STEFAN ASBURY conducting

{ I n t e r m i s s i o n }

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DVOŘÁK

Symphony No. 8 in G, Opus 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

JAMES LEVINE conducting

NOTES ON THE PROGRAM

Richard Strauss (1864-1949)

Don Juan, Tone poem after Lenau, Opus 20

It is altogether fitting that Strauss's *Don Juan*, an evocation of the greatest erotic subject of all time, was composed under the influence of his own first passion for Pauline de Ahna, the soprano who eventually became his wife. Strauss met her in August 1887 while on a visit to his uncle Georg Pschorr in a village an hour's ride from Munich. She was the daughter of a prominent musical villager, General de Ahna, and had at that time already completed vocal studies at the Munich Conservatory, though she had made no progress in a career. Strauss, completely smitten by the girl, decided to supervise her further instruction, so that by the time he took over the opera in Weimar two years later, he was able to introduce her as one of the leading sopranos.



The story of Don Juan has appeared over and over again in European literature and music. Strauss knew Mozart's *Don Giovanni*, of course, but his version owes no allegiance to the plot or characterization of the Mozart work. Nor did Byron's extended narrative poem *Don Juan* play a direct role in Strauss's plans. He found inspiration rather in the work of Nikolaus Lenau, an Austrian romantic poet of Hungarian birth who died in a mental asylum in 1850 leaving unfinished a poetic drama on Don Juan partly inspired by Byron; the surviving fragments were published in 1851. Lenau's version of the legend was a psychological treatment of a man devoted to an idealistic search for the perfect woman. He glories in the experience of the individual moment above all else, but learns that each successful exploit has led to some great harm, a fact that makes his existence increasingly burdensome. In the end, challenged by the brother of one of the women he has seduced, he throws his sword away at the moment when he has all but conquered because he finds victory "as boring as the whole of life." His opponent puts an end to his career with a single sword stroke. Strauss prefixed three excerpts from Lenau's work to his score. The first two, drawn from early in the play, show Don Juan discussing his philosophy with his brother Don Diego, who has been sent by their father to bring him home. The last comes from shortly before the final confrontation; Don Juan hopes that his enemy will soon put an end to his futile life. The poetic excerpts convey nothing of the action of the play, provide no details of the women who succumb to the Don's amorous powers. But they convey something of the psychology of the leading character who acts throughout this composition.

For a composer whose father consciously restricted his studies to the classics, particularly Mozart and Mendelssohn, and whose earliest compositions followed clearly in the same vein, *Don Juan* is an astonishing achievement, a rocket exploding in a quiet countryside. With one stroke Strauss—just twenty-four at the time—conquered the

most advanced style of composition and orchestral treatment. Having earlier composed music that carefully followed the "rules" of classical procedure, Strauss was converted to the "music of the future" by Alexander Ritter, a violinist in his orchestra at Meiningen. A devout follower of Liszt and Wagner, Ritter persuaded Strauss that "new ideas must search for new forms," and Liszt's procedures in his symphonic poems of allowing the poetic element to become the guiding principle for the symphonic work dominated Strauss's output for nearly two decades.

In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, forward-looking Wagnerians, were enormously impressed when he played *Don Juan* to them on the piano, and they insisted that he give the premiere at a concert of the Weimar orchestra. The orchestra took the piece well after the initial shock of the first rehearsals, and from the day of the first tumultuous performance, Strauss was instantly recognized as the most important German composer to appear since Wagner. He was launched on his string of brilliant and innovative orchestral works, and he was to continue in that line until his attention gradually turned almost totally to the operatic stage. Even as he conducted *Don Juan, Death and Transfiguration,* the next in his series of "tone poems" (the descriptive term he preferred), lay all but finished on his desk.

Olivier Messiaen (1908-1992)

Et exspecto resurrectionem mortuorum, for orchestra of woodwinds, brass, and metallic percussion

Olivier Messiaen began his musical education as a young child in his native Avignon and entered the Paris Conservatoire at eleven. During his time there he won prizes in fugue, piano accompaniment, music history, and composition. His teachers included Marcel Dupré for organ, Messiaen's principal instrument, and Paul Dukas in composition. Almost immediately after finishing his studies, he took up the position of organist at the church of La Trinité in Paris, remaining in the post from 1930 until the early '70s. He began teaching in Paris in the École Normale de Musique and the Schola Cantorum. In the beginning of World War II he was interned in a Silesian prison camp, where he wrote his chamber-music masterpiece *Quartet for the End of Time* and performed it with fellow prisoners. After his release in 1941, he became professor of harmony at the Conservatoire. Not long afterward he began the series of lessons in the home of a friend that attracted the attention of the brightest young composers of the next generation, including Stockhausen and Boulez. He was named Professor of Composition at the Conservatory in 1966. He was also a visiting composition faculty member at Tanglewood in 1949, and Leonard Bernstein premiered his *Turangalîla-symphonie* with the Boston Symphony Orchestra later that year, a major milestone in the BSO's championing of the composer's music.



One of the major elements of Messiaen's work was his deep and mystical religious faith. He thoroughly absorbed the musical elements of the Catholic tradition, using Gregorian chant for both musical and symbolic purposes as he does in the fourth movement of *Et exspecto resurrectionem mortuorum.* He was also a renowned ornithologist and often included actual birdcalls, collected all over the world, in his music. Messiaen liked to refer to himself as a "rhythmician," since he had spent years in a detailed study of the elements of rhythm, not only in European art-music, but also the rhythmic concepts of the ancient Greek and Hindu traditions.

The three threads of Catholic mysticism, birdsong, and exotic rhythms all come together in *Et exspecto resurrectionem mortuorum.* The title comes from the Nicene

Creed: "And I look for the resurrection of the dead." Though the five movements are untitled, each is preceded in the score by a Biblical quotation (or an assemblage of quotations) to reflect the theme of a transition from despair to faith. Messiaen's score is amazingly direct and straightforward, though, as always, filled with gestures that have symbolic significance as much as a purely aesthetic one. The feeling of grandeur, of formal hieratic event, is emphasized by the composer's request that the work's five movements each be separated from one another by a minute of silence.

I. Out of the depths have I cried unto thee, O Lord: Lord, hear my voice. (Psalm 130:1-2). Beginning on a low A-flat in the saxhorn, the low woodwinds and brass begin to unwind a long and slow melody in a solemn mood, deepened by the soft rumble of the tam-tams. A gradual crescendo culminates in eight massive dissonant chords (each containing all twelve notes of the chromatic scale) that represent the cry from the Abyss.

II. Christ, being raised from the dead, dieth no more; death hath no more dominion over him. (*Romans* 6:9). A splash of arabesque decoration in the upper woodwinds and a sustained chord in the horns anticipate the elements of a slow lyrical melody begun in the oboe and continued by the other woodwinds. A contrasting section begins with a complex rhythmic figure in the cowbells. This is a Hindu rhythm, *Simhavikrama*, "the power of the lion," containing within it a shorter rhythm, *Vijaya*, meaning "victory." The fifteen-unit rhythm symbolizes both the Christian Trinity (three) and the number of Shiva in Hindu belief (five). Shiva, the destroyer of death, is also a symbol of Christ.

III. The hour is coming when the dead shall hear the voice of the Son of God. (*John* 5:25). Messiaen begins this movement with his first use of birdsong in the piece—the song of the uirapuru of the Amazon. According to a legend prevalent among the natives of the Amazon, one hears the uirapuru only at the moment of death. There is an improvisatory feeling to the birdsong; the rest of the movement is formal in structure, as if emphasizing death's ultimate unavoidability.

IV. They shall be raised in glory, with a new name, when the morning stars sing together, and all the sons of God shout for joy. (*I. Corinthians* 15:43; *Revelation* 2:17; *Job* 38:7). This is the longest movement, built out of the repetition of a few specific blocks of material shaped as a long crescendo to a powerful climax. Three long-held notes played on three tam-tams begin the movement and separate two different kinds of ideas: chant melodies from the Easter service (the introit "Resurrexi" played on bells and cowbells, followed by the "Alleluia" on trumpet and all the woodwinds), and the song of the calandra lark of southern Europe, which symbolizes for Messiaen "heavenly joy and one of the four qualities of the Heavenly Host, the 'gift of agility.'" At the third statement of the plainsong material, Messiaen creates a powerful climax by combining it contrapuntally with the opening theme of the first movement in the horns and trombones.

V. And I heard the voice of a great multitude. (*Revelation* 19:6). The brief finale has correspondences with the opening movement; the smoothly lyrical melody, however, is now driven along by an implacably steady sixteenth-note rhythm in the six gongs. The pulsing surge of the great multitude runs on without pause until finally arriving at a series of massive closing chords, on the last of which the three piccolos rise to the high G-sharp—five octaves above the work's opening pitch—to complete the ascent from the abyss to the celestial heights.

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Antonín Dvořák (1841-1904)
Symphony No. 8 in G, Opus 88

It had been four years since Czech composer Antonín Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, he had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."



Composed in 1889, the new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After the third movement's strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

From notes by STEVEN LEDBETTER (Strauss, Messiaen)
and MICHAEL STEINBERG (Dvořák)

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for a variety of orchestras and other ensembles throughout the United States.

Michael Steinberg was the Boston Symphony Orchestra's program annotator from 1976 to 1979; after leaving Boston he was annotator for the San Francisco Symphony and New York Philharmonic.

Artists

James Levine



James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. In addition to his concerts with the BSO at Symphony Hall, at Tanglewood, and on tour, he appears as a collaborative pianist in recitals and chamber music, and leads classes devoted to orchestral repertoire, Lieder, and opera with the Instrumental, Vocal, and Conducting Fellows of the Tanglewood Music Center, the BSO's summer training academy for young musicians. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Highlights of Maestro Levine's 2008 Tanglewood season include Berlioz's *Les Troyens* in concert with the Boston Symphony Orchestra; Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra; a fully staged Tanglewood Music Center production of Weill's *Rise and Fall of the City of Mahagonny*; a BSO concert of Elliott Carter's music as part of this summer's Festival of Contemporary Music marking the composer's 100th-birthday year, and John Harbison's new Symphony No. 5 with the BSO, as well as BSO performances of works by Bach, Brahms, Haydn, Mahler, Mozart, and Schubert. Maestro Levine made his BSO debut in April 1972. He became music director in the fall of 2004, having been named music director designate in October 2001. James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 83 different operas, including thirteen company premieres. Outside the United States Maestro Levine has maintained enduring relationships with the Berlin Philharmonic, Vienna Philharmonic, Salzburg Festival, and Bayreuth Festival and from 1994 to 2004 was chief conductor of the Munich Philharmonic. The recipient of numerous international awards, he has made more than 200 recordings of works ranging from Bach to Babbitt.

Stefan Asbury



In great demand with major orchestras, ensembles, and festivals worldwide, Stefan Asbury is artist-in-association with the Tapiola Sinfonietta, with which he conducts four projects each season. From 2001 to 2005 he was the first music director of Remix Ensemble Casa da Musica Porto (created to celebrate Porto's year as one of the cultural capitals of Europe), commissioning new works and programming an innovative mix of jazz, film, and music theatre. Since 1995 Mr. Asbury has served on the faculty of the Tanglewood Music Center, where he holds the Sana H. Sabbagh Master Teacher Chair on the Conducting Faculty, and where from 1999 to 2002 he was Associate Director of New Music Activities. Highlights of 2007-08 include his debut with the Dresden Philharmonic (with a program including Bartók's *Wooden Prince*); Grisey's *Les Espaces acoustiques* with the Bayerisher Rundfunk as part of the Munich Biennale (he has previously brought that piece to the Salzburg Festival and recorded it with the Orchestra of WDR Cologne and the ASKO Ensemble); returns to the Venice Biennale for three concerts with Klangforum Wien and to the Wien Modern with the Radio Symphony Orchestra Wien; and a production of Wolfgang Rihm's opera *Jakob Lenz* for the Wiener Festwochen. Next season he con-

tinues his collaboration with the Mark Morris Dance Group, joining them for Prokofiev's *Romeo and Juliet* at New York's Lincoln Center with the Orchestra of St. Luke's, at the Barbican in London with the London Symphony Orchestra, and at other venues in the United States. Last season he made his acclaimed debut with the Amsterdam Concertgebouw. Mr. Asbury maintains strong relationships with such composers as Steve Reich, Wolfgang Rihm, Rebecca Saunders, Unsuk Chin, and Mark-Anthony Turnage. In June 2007, to celebrate the reopening of London's Royal Festival Hall, he led the world premiere of Turnage's *About Water* with the London Sinfonietta. Recent opera engagements have included the world premiere of Jan Van Vlijmen's *Thyeste* with La Monnaie in Brussels and with Dutch Touring Opera, Johannes Maria Staud's *Berenice* at the 2004 Munich Biennale, Britten's *Midsummer Night's Dream* at Tanglewood in 2004, and a concert performance of Judith Weir's *Blond Eckbert* with NDR Hamburg. Recordings include works by Unsuk Chin with Ensemble InterContemporain (on DG) and an award-winning CD of music by Jonathan Harvey, also with Ensemble InterContemporain, as well as music of Isang Yun with the Deutsches Symphonie-Orchester Berlin, works by Elliott Carter with Ensemble Sospeso, and portrait discs of Philip Cashian with the Birmingham Contemporary Music Group and Rebecca Saunders with musikFabrik.

Christoph Altstaedt



Christoph Altstaedt studied piano and conducting at the music academies in Detmold and Berlin. He was strongly influenced by master classes with Kurt Masur and Jorma Panula, as well as by assisting Pierre Boulez as part of the Composer Project of the Lucerne Festival Academy. In 2003 Mr. Altstaedt founded the Young Sound Forum of Central Europe, a tri-national European youth orchestra uniting young musicians from Poland, the Czech Republic, and Germany. It was awarded numerous prizes for its musical excellence and its efforts to further European reconciliation, among them the 2004 Praemium Imperiale. From 2006 to 2007 Mr. Altstaedt worked at the Staatstheater am Gärtnerplatz in Munich, where he conducted productions of *Gianni Schicchi, La traviata, The Abduction from the Seraglio, The Magic Flute, Hansel and Gretel, The Merry Wives of Windsor,* and *Werther.* Guest conducting engagements include the MDR Sinfonieorchester Leipzig, the Bamberger Symphoniker, and the Münchener Kammerorchester.

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MOZART — **Symphony No. 25 in G minor, K.183(173dB)**
Allegro con brio
Andante
Menuetto
Allegro

LEO McFALL conducting

DEBUSSY — **Prélude à l'Après-midi d'un faune**

ERIK NIELSEN conducting

{ I n t e r m i s s i o n }

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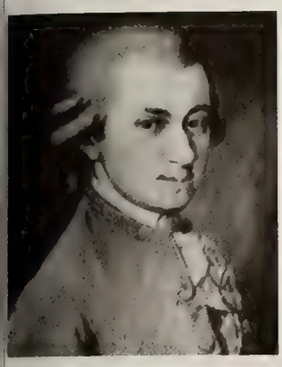
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Wolfgang Amadè Mozart (1756-1791)

Symphony No. 25 in G minor, K.183(173dB)



Much ink has been spilled over the fact that this wonderful symphony, sometimes called the "little G minor" to distinguish it from the later K.550, was Mozart's first symphony in a minor key. It came at a time when many Austrian composers, Haydn among them, were all trying their wings with one, or two, or perhaps just a few more minor-key symphonies. There had been highly complicated and expressive music exploiting minor keys during the Baroque era, but the mid-century swing of taste had driven out anything that might be too serious, and a frivolous backlash ensued. Eventually that palled, and the important composers experimented, at least briefly, with the minor keys once again—a time labeled the *Sturm und Drang*, or "storm and stress" period, and sometimes referred to as the "romantic crisis."

In any event, the stormy effusions of the "romantic crisis" resulted finally in the creation of the mature classical style, in which composers could move freely and with great expressive effect between extremes of mood, in a way that would have been impossible a generation earlier. The new, mature style was fully exploited by Mozart and Haydn in works that remain part of the core musical repertory. As for the frequent assertion that the "little G minor" was Mozart's introduction to this expressive world in the realm of the symphony, writers have overlooked the earlier Sinfonia in D minor (K.118[74c]) composed three years before. Indeed, even as a child of seven Mozart had shown his awareness of these realms: when visiting England, he wrote a keyboard piece in G minor (K.15p) in which the keyboard



was treated in quite a symphonic manner with all of the gestures that became stereotyped in—and were claimed as the invention of—the later period. We don't know why Mozart composed the "little G minor," but it was certainly done with an impending performance in view, since his eminent practicality prevented him from writing music for its own sake as a theoretical exercise. The first performance, then, certainly took place in Salzburg soon after the work's completion.

The symphony opens with the dramatic gestures characteristic of the "romantic crisis": stormy syncopations, dramatic tremolos, daring (for the time) chromaticism, passionately leaping thematic ideas. Yet Mozart is already the master of an expressive means that lets him avoid what in lesser hands could have led to stereotyped thematic repetitions. And he demonstrates similar control of his expressive moods in the slow movement, a miniature sonata form in which the color darkens magically during an unexpected harmonic extension in the recapitulation. After the vigorous G minor of the Menuetto, the open-air rusticity of the Trio—played entirely by wind instruments, and in the major mode—is a welcome bright relief. The finale returns to the fierceness of the opening movement, eschewing a shift to G major for a lighter, "sociable" ending and continuing the string syncopations of the beginning; most of the movement remains a field of combat for intense contrapuntal treatment of the principal ideas.

Claude Debussy (1862-1918)

Prélude à l'Après-midi d'un faune

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* (*Prelude to The Afternoon of a Faun*) following its premiere in December 1894 by the Société Nationale de Musique in Paris under Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of his best-known and most popular works for orchestra. In fact, with his *Prelude*, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.



Having begun his work in 1892, Debussy completed the full score on October 23, 1894; there is evidence to suggest that the piece represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue "*L'Après-midi d'un faune*," a poem that takes as its overt subject "a faun dreaming of the conquest of nymphs." The poem plays not only with distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy.

Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew the poet quite well by 1892 and was a close enough member of Mallarmé's circle to be among those first notified of his death in 1898, would originally have thought to write a score of incidental music. Following his first hearing of


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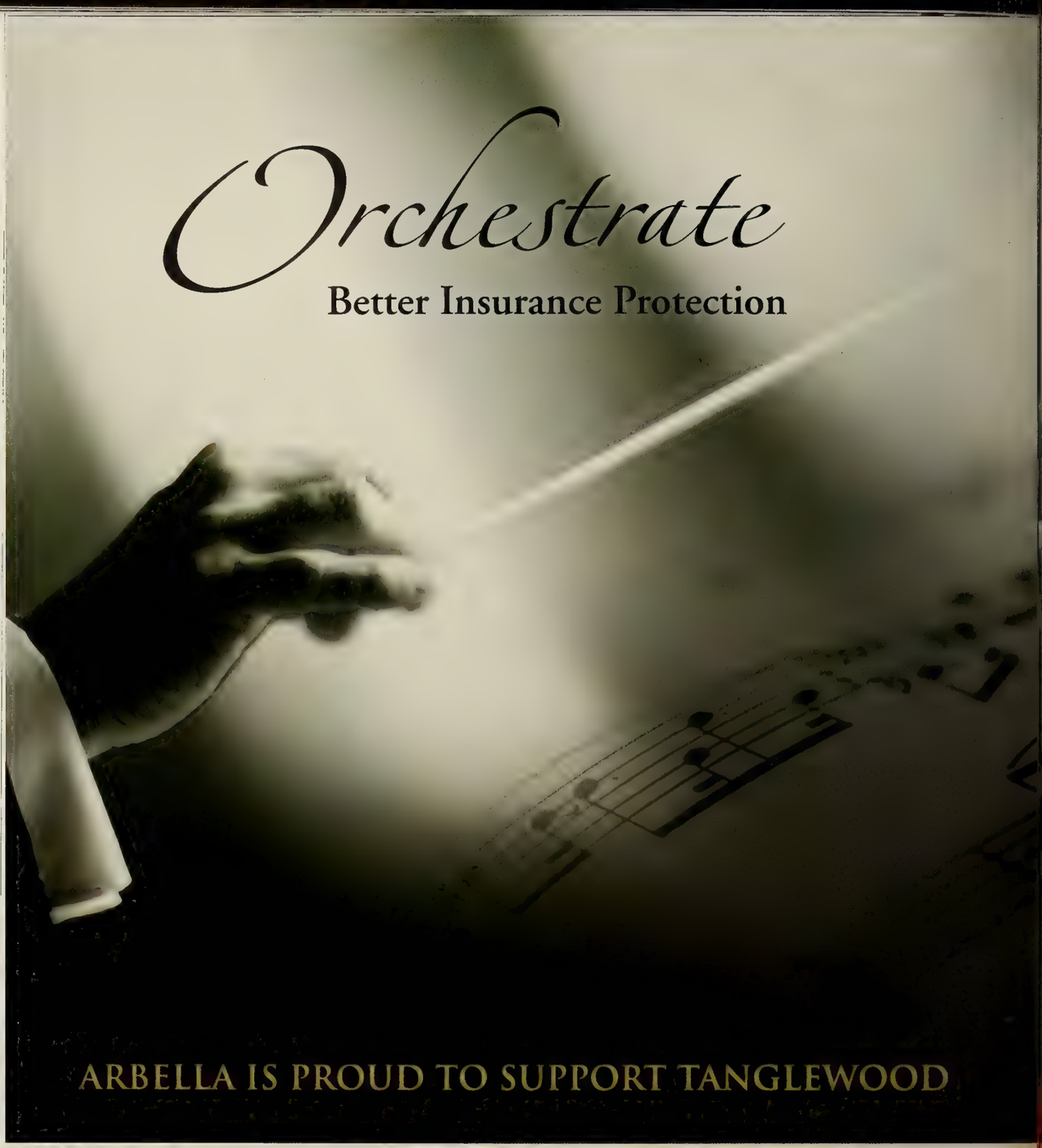


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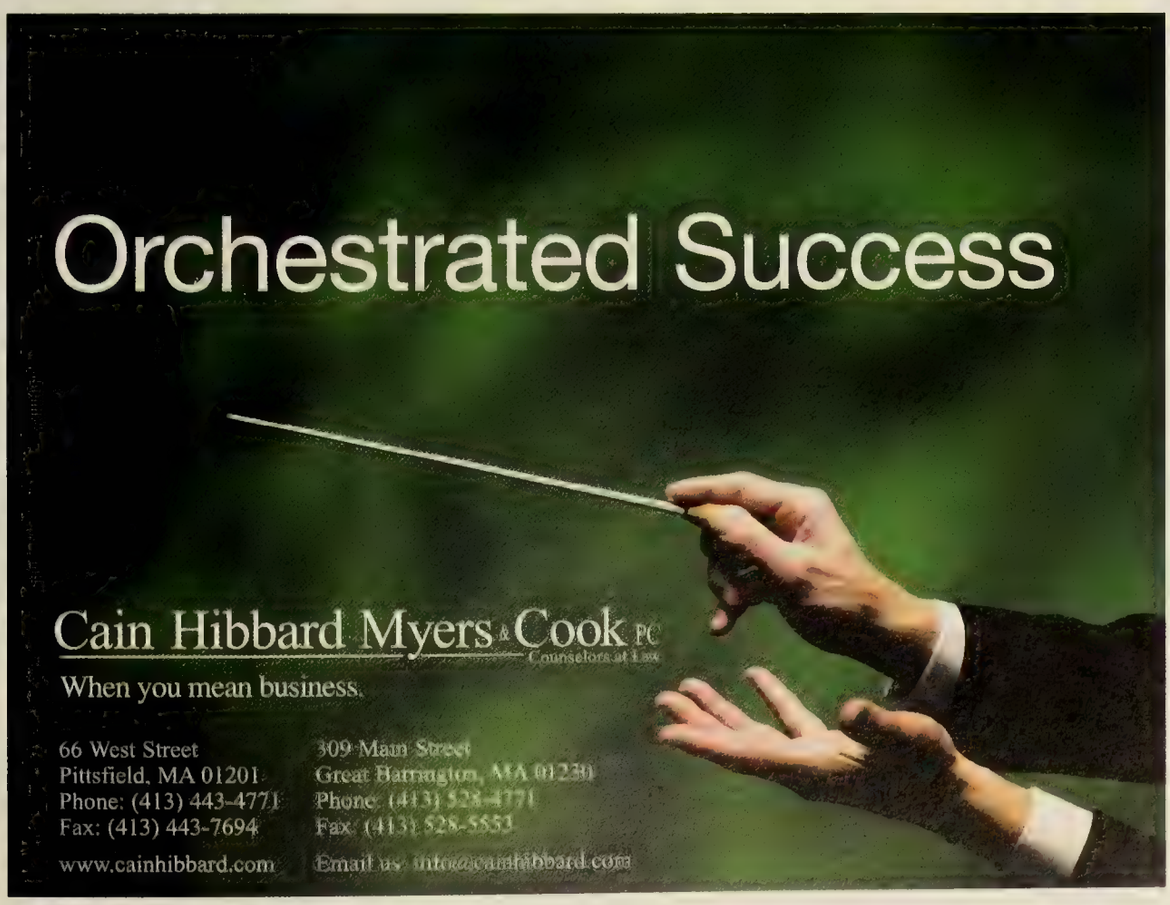
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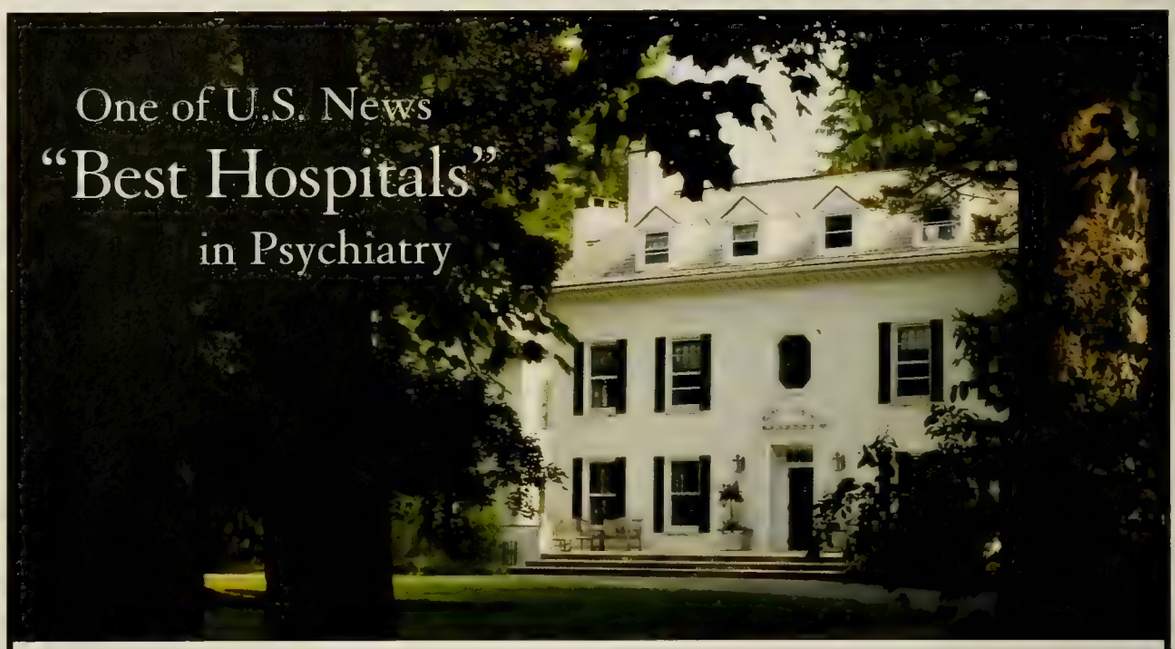
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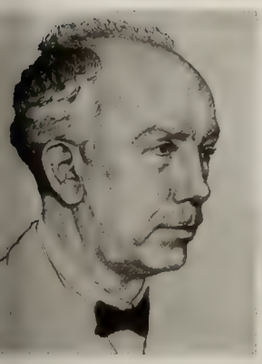
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the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody (suggested by the indolent playing of Mallarmé's faun), glissandos in the harp and distant, evocative horn calls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clear-cut harmonies—an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove ideally suited.

Richard Strauss (1864-1949)

An Alpine Symphony, Opus 64



Born in Munich, Richard Strauss secured his reputation as the leading German composer of his time with the series of orchestral tone poems that included, between 1886 and 1903, *Macbeth, Don Juan, Death and Transfiguration, Till Eulenspiegel's Merry Pranks, Thus Spake Zarathustra, Don Quixote, Ein Heldenleben* ("A Hero's Life"), and—adding insult to injury, as far as his critics were concerned, after portraying himself as *Heldenleben*'s composer-hero—the *Symphonia domestica*, in which the resources of his huge orchestra were employed to depict a typical day in the life of his own family, complete with screaming baby, family feud, and extended romantic reconciliation. It would be another dozen years before Strauss finished the last of his tone poems: *An Alpine Symphony* (1911-1915) would be composed only after he had turned his attention to opera, completing *Salome, Elektra,* and *Der Rosenkavalier* (*Ariadne auf Naxos* was a work in progress).

In fact, the germ for Strauss's final large-scale purely symphonic work can be traced to a boyhood mountain-climbing expedition during which his group lost its way heading up and was drenched in a storm coming down. Later, in 1900, following the completion of *Heldenleben*, Strauss wrote his parents that he had an idea for a symphonic poem "which would begin with a sunrise in Switzerland." But he finally began sketching the work only after using the royalties from *Salome* to build his Alpine villa at Garmisch in 1908. (He and his wife, the soprano Pauline de Ahna, lived there for the rest of their lives.)

Strauss completed the score of *An Alpine Symphony* on February 8, 1915, dedicating it "in profound gratitude" to Count Nicolaus Seebach, director of the Royal Opera in Dresden, where *Salome, Elektra,* and *Der Rosenkavalier* were premiered. The first performance was given by the Dresden Hofkapelle under the composer's direction, not in Dresden but in Berlin, where Strauss was conductor of the Berlin Opera from 1898 to 1908, and where he also conducted concerts with the Berlin Tonkünstler Orchestra and the Berlin Philharmonic. (It should be remembered that, like Mahler, Strauss was regarded equally as both composer and conductor.) The premiere of *An Alpine Symphony* went largely unnoticed; with World War I then in its second year, there were larger issues on people's minds. But Strauss was not dissatisfied. Years later, when he was invited to London for a festival of his music in October

1947, he wrote that, of all his orchestral works, he would most have preferred to conduct the *Alpine Symphony*, though in the event—owing to difficulties with the size of the orchestra—he settled for the *Symphonia domestica.*

An Alpine Symphony is a spectacular piece of musical pictorialism with numerous clearly and aptly characterized themes and ideas from a composer for whom producing this kind of music was virtually second-nature. (According to Strauss's biographer Norman Del Mar, the composer once claimed "that he could, if necessary, describe a knife and fork in music.") And it has an added spiritual dimension, which the composer himself recognized: the death on May 18, 1911, of Strauss's friend Gustav Mahler, in whose music nature-painting plays an extremely significant role, affected Strauss very deeply. In his notebook he wrote that *An Alpine Symphony* represented "the ritual of purification through one's own strength, emancipation through work, and the adoration of eternal, glorious nature." Following the specific, extremely subjective pictorialism of the score's mountain-climbing course from sunrise to sunset, the final two sections suggest that the composer has stepped back, to view the mountain, and nature, from some spiritual distance or remove. The music closes with an aura of spiritual acceptance and then, finally, awe-inspired objectivity.

The piece is in a single large movement about fifty minutes long and divided by headings in the score into twenty-two sections:

Night—Sunrise—The Ascent—Entry into the Wood—Wandering by the Brook—At the Waterfall—Apparition—On Flowery Meadows—On the Alm—Through Thicket and Undergrowth on the Wrong Path—On the Glacier—Dangerous Moments—On the Summit—Vision—The Fog Rises—The Sun Gradually Becomes Obscured—Elegy—Calm Before the Storm—Thunderstorm, Descent—Sunset—Dying Away of Sound—Night

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The first two of these set the scene for the climbing expedition depicted in the course of the work. The summit of the mountain is reached midway through the journey, and, following the descent through a drenching downpour—during which many of the ideas heard earlier recur in reverse order, at a very quick pace, as the mountaineers hurriedly retrace their steps—the final sections serve as a coda to the whole.

From notes by STEVEN LEDBETTER (Strauss "Don Juan")
and MARC MANDEL (Debussy; Strauss "Alpine Symphony")

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for a variety of orchestras and other ensembles throughout the United States.

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Artists

Bernard Haitink

With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors.



Appointed principal conductor of the Chicago Symphony Orchestra in 2006, Mr. Haitink has led many of the world's major orchestras, including more than twenty-five years as music director of Amsterdam's Royal Concertgebouw Orchestra. He has also previously held posts as music director of the Dresden Staatskapelle, the Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is conductor laureate of the Royal Concertgebouw Orchestra, conductor emeritus of the Boston Symphony Orchestra, and an honorary member of the Berlin Philharmonic. Mr. Haitink has made frequent guest appearances with the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, London Symphony Orchestra, and other leading orchestras. Highlights of his 2007-08 season have included a tour with the Royal Concertgebouw Orchestra to the Proms and the Salzburg, Berlin, and Lucerne festivals; a return to Covent Garden for Wagner's *Parsifal*; Beethoven concerts with the Chamber Orchestra of Europe at the Lucerne Easter Festival (part of an extended Beethoven cycle to be completed during the summer 2008 and Easter 2009 Lucerne festivals); concerts with the Chicago Symphony Orchestra in Chicago and at New York's Carnegie Hall, and Bach's *St. Matthew* Passion this past March with the Boston Symphony Orchestra. Mr. Haitink has recorded widely for the Philips, Decca, and EMI labels, including complete cycles of Mahler, Bruckner, and Schumann symphonies with the Concertgebouw and extensive repertoire with the Berlin Philharmonic, Vienna Philharmonic, and Boston Symphony Orchestra. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on LSO Live. Mr. Haitink's many international awards include both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was named *Musical America*'s "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named conductor emeritus of the BSO in 2004.

Leo McFall



Leo McFall began studies on the piano and viola at an early age. In 2003 he completed a music degree at Oxford University, where he was also music director of the University Sinfonietta. He went on to study conducting at the Sibelius Academy in Helsinki and Zurich's Hochshule für Musik, where his teachers included Johannes Schlaefli, Leif Segerstam, and Jorma Panula. During this time he worked with numerous Finnish orchestras and also co-founded his own ensemble in Helsinki. His graduation concert from the Sibelius Academy in October 2007 was awarded the highest marks possible. Leo McFall has participated in master classes with Bernard Haitink in London and Lucerne, and with Neeme Järvi in Estonia. As an assistant he has worked for Bernard Haitink and the European Union Youth Orchestra, and for Glyndebourne Festival Opera. Future plans include conducting three performances of *Carmen* with Glyndebourne Touring Opera.

Erik Nielsen



Erik Nielsen is returning for his second summer as a Conducting Fellow at the Tanglewood Music Center. He is Kapellmeister of the Oper Frankfurt (Germany). In the 2007-08 season he will conduct approximately thirty performances, including *Lohengrin, Tosca, Le nozze di Figaro, Così fan tutte, Die Zauberflöte,* and *Angels in America* (Peter Eötvös). In addition, he will make his London debut in February 2009 with English National Opera in *The Magic Flute.* In 2005-06, Erik Nielsen assisted Christoph Eschenbach in the production of Wagner's *Ring* cycle at the Théâtre du Châtelet in Paris. Most recently he made his debut with the Stuttgart Radio Orchestra (SWR) and in March 2008 stepped in on short notice with the Frankfurt Radio Orchestra in a program of contemporary works. Mr. Nielsen studied oboe and harp at the Juilliard School and conducting at the Curtis Institute of Music. In 2001 he moved to Berlin as harpist in the Karajan Akademie of the Berlin Philharmonic, where he performed as second harpist and substitute principal harpist.

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Allegretto and Trio
Andante (Theme and Variations)
Allegro scherzando

{ I n t e r m i s s i o n }

Sonata in A, D.959
Allegro
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In depictions of **Franz Schubert** (1797-1828), both in his lifetime and later, we often see him seated at the piano. His one formal portrait by Wilhelm August Rieder (1796-1880) shows the composer with pen in hand, manuscript paper strewn about, regal red drapery to one side, and a fortepiano in the background: all the signs and symbols of musical royalty are there, alongside the hint that the piano was central to his endeavors. From his artist-friend Moritz von Schwind's homage to the entire Schubert circle in his famous "A Schubert Evening at Josef von Spaun's" (see page 39) to Gustav Klimt's oil painting of "Schubert at the Piano" (the latter, sadly, was destroyed in World War II and can be experienced now only in photographs), we see Schubert almost as Siamese twin to the instrument with which he would transform so many genres of music. His radical refashioning of song depended in considerable measure on the new importance given to the piano part; his chamber works with piano are among his most glorious compositions; and his works for solo piano are standard repertory for a reason. Schubert's ambitions were not small; Titanic power, beauty, and—in the A major sonata—size ("heavenly length," Schumann called this propensity of Schubert's) are on display this evening.

Because his standards were so high, the catalogue of Schubert's works is strewn with fragments whose incomplete state is sometimes a mystery: we can speculate all we like, but we do not know with certainty what led him to abandon certain pieces whose remains are of surpassing beauty. The *Unfinished* Symphony in B minor is one such work, of course; and so too is the ***Reliquie* Sonata in C, D.840** (April 1825), which Donald Francis Tovey called "the most subtle thing Schubert ever wrote." It shares with the immortal symphony from 1822 the enigma of only two completed movements, followed by fragments of the third and fourth movements (a largish fragment of what would have been a ground-breaking minuet-and-Trio movement, a smaller fragment of a less captivating finale). After eighty bars of the minuet, Schubert scribbled "etc., etc." on the sheet and then came back later to write the complete Trio on that same page. After his death, the autograph manuscript of the *Reliquie* was itself fragmented, his brother Ferdinand giving it to Robert Schumann in 1839 and Schumann subsequently passing it on to the Leipzig poet Adolf Böttger, who broke it up; portions are now located in Vienna, Paris, and Cambridge, England. The two completed movements were not published until 1861 (thirty-three years after the composer's death), when the Whistling firm in Leipzig gave this composition the misleading title, *Reliquie. Letzte Sonate* (*Relic. Last Sonata*). It is of course not his final word on the subject of the piano sonata; the three huge works of September 1828 (D.958, 959, and 960) are the last of their kind from his pen. But Whistling's word "*Reliquie*," with its connotations of a holy relic, of something divine, has passed into common usage as a designation for D.840.

Schubert's harmonic and tonal boldness is a byword in 19th-century music, and we already explore distant realms in the opening pages of the Moderato first movement. The tonality for the haunting second theme, for example, is B minor, hardly standard operating procedure for a sonata in C major, and that is not the only far-off tonal land we visit. The movement begins and ends quietly, but there is power aplenty on display here, especially in the development section. The second movement, an Andante in C minor (and in his favorite ABA'B'A'' form for slow movements), belongs to Schubert's explorations of the tragic dimension of existence, beginning with its quiet initial theme broken into fragments separated by brief silences. The contrasts—between unharmonized and harmonized phrases, high and low, thundering loudness and whisper softness—are unforgettable. The initial A section is divided into two subsections, the second one repeated. While there are

too many felicitous details to enumerate them all, we can point out the one fleeting touch of C *major* near the start of it all, banished immediately by the return of minor mode, and the eloquent, slightly ominous gesture with which the second subsection begins (paired descents of a seventh). The B section begins quietly in A-flat major, but soon arrives at the sort of thundering outburst characteristic of Schubert's later music, marked by passages in which he rages against the dying of the light. Everything on this program, after all, was composed after the twenty-five-year-old composer learned in late 1822 that he had contracted syphilis; and his works thereafter were all created under the sign of death. The second B section is mostly in C major, but we are not allowed to remain there, and the movement ends in quiet tragedy, with the final contrast between furious protest and wistful withdrawal.

When Robert Schumann first encountered the **Four Impromptus** of Opus 142 (December 1827), he thought that the four pieces were really a single sonata in four movements, such are the cyclical relationships that link these pieces together. In the first Impromptu (Allegro moderato), a dramatic F minor initial theme gives way to a contrasting theme in the relative major key of A-flat, the music more tenuous-sounding, with a measured tremolo in the right hand and syncopations in the left. Unlike his usual practice, Schubert first confirms, then undoes, A-flat major three times in succession in this quasi-exposition before spinning out the A-flat chord in ever-quieter repetitions, then turning quietly, swiftly, to minor mode. This is our entrée to the haunted, broken dialogue between the treble and bass registers at the heart of this impromptu, with the left hand crossing over the right hand in order to go both above and below the murmuring, broken-chordal figuration in the middle. It is as if two voices within the single protagonist were calling out to one another in fragmentary phrases. Within this Trio section, there is a harrowing intrusion of the minor Neapolitan harmony before we turn back to A-flat major, as if to reintegrate what was almost destroyed by the preceding disturbance.

The second Impromptu (Allegretto), in A-flat major, is notable for the second-beat accents in triple meter throughout, and for a Trio middle section in D-flat major that begins softly and builds in rising waves of harmony to a shattering climax on A major—the enharmonic version of the Neapolitan B-double-flat—before returning, first, to D-flat major and then to the main theme in A-flat. As the massive force of the climax dies down, we hear a portentous low bass trill of the kind made famous in the first movement of Schubert's B-flat sonata, D.960, a sibylline sound from the depths.



Schubert and friends: a drawing by Moritz von Schwind of a Schubert evening at the home of Josef von Spaun, with Schubert at the piano alongside his singer-friend Michael Vogl

The third Impromptu (Andante), in B-flat major, is a theme-and-variations set on a melody Schubert must have loved: he created it for the fifth number (an Entr'acte) of his incidental music for Wilhelmine Christiane von Chézy's drama *Rosamunde* (D.797) and later used it again in the slow movement of his A minor string quartet, D.804, and—briefly—near the end of the great late song "Der Winterabend" ("The Winter Evening") to a poem by Carl Gottfried Ritter von Leitner. Schumann did not understand this third Impromptu ("undistinguished variations on an undistinguished theme," he called it), but later

generations have begged to differ.

The fourth and final Impromptu (Allegro scherzando), in F minor, exemplifies Schubert's fascination with the "*style hongrois*" or "Hungarian style" reminiscent of the music east of Vienna that Schubert would have heard both in his native city and during his stays on the Esterházy estate where he gave music lessons to the two daughters of the princely household. Shooting scales, unpredictable weak-beat accents, hemiolas, immense rhythmic vitality, a radically free and innovative formal structure, Schubert's trademark bars of silence to interrupt the sound-and-fury of it all, and a final stunning catapult down all six octaves of tonal space (almost the entire span of the biggest Schubert-era fortepianos)—this is a piece that transcends the limits of *Hausmusik*, of small piano pieces for the commercial music publishing market.

In September 1828, less than two months before his death, Schubert completed three gigantic sonatas (C minor, A major, B-flat major), each of which acknowledges Beethoven's influence in some fashion—differently in each work—and departs radically from Beethoven in others. How to learn everything one could from this giant of music, without becoming a pale carbon copy of him, was the daunting task Schubert set himself, especially in the 1820s. That he succeeded so superlatively on both sides of that tricky equation defines his own immensity in one summation. For the **Piano Sonata in A major** (D.959), the ghost of Beethoven, dead since March 26, 1827, is most audible in the rondo finale, modeled on the last movement of Beethoven's Sonata in G major, Opus 31, No. 1.

Before we reach that point, however—the huge first movement opens with a fanfare-like... introduction? First theme? Schubert deliberately confounds the two categories. The development section begins by remembering the theme of the exposition's dominant key area. The ten-bar phrase with which it starts, slipping from C major to B major and back to C as if by sleight-of-hand, is a remarkable instance of Schubert in what one writer calls "sleepwalking" mode, a kind of beautiful trance

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state in music. Spectacular hand-crossing maneuvers herald the approach to the recapitulation, which in turn ends with a renewed visit to the fanfare opening and a quietly startling Neapolitan harmony. (The latter is a Schubertian hallmark, already encountered several times in the *Reliquie* and the impromptus.)

The sonata's center of gravity, however, is the extraordinary second movement, the Andantino in F-sharp minor. It is here, if not before, that we realize how human these seemingly abstract instrumental compositions are; they exude some sort of existential knowledge both particular to Schubert and universal in human experience. The restrained melancholy of the music we hear in the initial section, with its reminiscence of the first movement's key of A major (remembered as something lost), is related to Schubert's song "Pilgerweise" ("Pilgrim's Melody"), D.789, of April 1823, whose persona sings, "I am a pilgrim on the earth and go silently from house to house." Schubert's formal architecture for sonata movements often includes closed smaller forms within the larger structure, and the initial section ends with a solemn, funereal cadence...just before "Chaos is come again." Turbulence unequaled anywhere else in Schubert is unleashed in the middle section of the Andantino; in this violent music, one hears the forces of annihilation, of despair and destruction on a Titanic scale. When the elegiac music of the first section comes back for the final section of the movement, Schubert rings the "*Zügenglöcklein*," or "passing bell," in the right-hand part. Viennese churches rang a passing bell when one of their parishioners was dying, so that all who heard it might pray for the departing person's soul; here it seems like a self-elegy.

In the scherzo movement, Schubert revisits the tonalities and harmonies prominent in the previous movements; for example, in the second section, there is a violent plunge downward on a C-sharp minor scale, a recollection of the nightmare in the middle of the Andantino, here followed by another of Schubert's trademark measures of silence and the resumption of the scherzo's lighter strains. (Schubert's "acts of memory" in his late works are extraordinary.) The rondo-finale closes with a massive restatement of the first movement's opening proclamation, one of the most overtly cyclical gestures to be found in his entire oeuvre.

SUSAN YOUENS

Susan Youens is the J.W. Van Gorkom Professor of Music at the University of Notre Dame. She is the author of eight books on 19th-century German song, including *Heinrich Heine and the Lied* (Cambridge University Press, 2007).

Guest Artist

Imogen Cooper



Pianist Imogen Cooper has established an international reputation as one of the finest interpreters of the classical repertoire. In 2007-08 she appeared with the London Symphony Orchestra under Sir Colin Davis in New York and with the Netherlands Radio Chamber Orchestra with Frans Brüggen in Amsterdam, while also continuing her long-term relationships as both conductor and soloist with the Britten Sinfonia and Northern Sinfonia. Solo, Lieder, and chamber recitals have taken her to the United States, the United Kingdom, Belgium, and France. During 2008 and 2009 Imogen Cooper will be performing Schubert's solo works from the composer's last six years, as part of London's International Piano Series. In 2006-07 she appeared with the Boston Symphony Orchestra in subscription concerts and at Tanglewood, and with the London Philharmonic as part of the Royal Festival Hall reopening celebrations. Ms. Cooper has a wide-ranging inter-

national career, having appeared with the New York Philharmonic led by Sir Colin Davis, the Vienna Philharmonic Orchestra and Sir Simon Rattle, the Royal Concertgebouw Orchestra of Amsterdam, the Gewandhaus Orchestra of Leipzig, the Dresden Staatskapelle, and the NHK symphony orchestras; she has toured with the Camerata Salzburg and the Australian and Orpheus chamber orchestras. Ms. Cooper has played with all of the major British orchestras, including the Philharmonia with Christoph Eschenbach and the London Phiharmonic with Mark Elder at the BBC Proms. She has given recitals in New York, Chicago, Paris, Vienna, Rotterdam, and Prague, and at London's Wigmore and Queen Elizabeth halls. An advocate of new music, she premiered Thomas Adès's *Traced Overhead* and Deirdre Gribbin's *Decorated Skin* at the Cheltenham International Festival, and collaborated with members of the Berlin Philharmonic in the premiere of the quintet *Voices for Angels* written by the ensemble's viola player, Brett Dean. She regularly collaborates with baritone Wolfgang Holzmair, having performed in recital and in a Mozart-Schubert-Mahler project with the Scottish Chamber Orchestra. For Philips Classics they have recorded Schubert's *Schwanengesang, Winterreise,* and *Die schöne Müllerin*; songs by Haydn, Mozart, and Beethoven (*An die ferne Geliebte*), and Schumann's *Heine Lieder.* Their disc of songs by Clara Schumann and Robert Schumann's *Kerner-Lieder* was short-listed for the 2002 *Gramophone* Awards, and their most recent release is a disc of Lieder set to poems of Eichendorff. Ms. Cooper also collaborates regularly with the Belcea Quartet, and performs and records frequently with the cellist Sonia Wieder-Atherton. They have recorded works by Rachmaninoff, Fauré, Franck, and Schubert (BMG France) and a recently released two-disc set of Brahms and Bach. Ms. Cooper's solo discography includes six CDs of the piano works from Schubert's last six years (Ottavo); a box set entitled "Imogen Cooper and Friends," encompassing solo music, chamber works, and Lieder (Philips); and a recording of Mozart concertos with the Northern Sinfonia (Avie). Imogen Cooper received a CBE in the Queen's New Year Honours 2007.



2008 Tanglewood

SEIJI OZAWA HALL

Sunday, July 13, 8pm
Monday, July 14, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BARBARA COOK

The legendary star of Broadway's theatres and concert stages worldwide continues her 80th-birthday celebration here at Tanglewood this summer, following sold-out concerts with the New York Philharmonic, on London's West End, at Los Angeles' Disney Concert Hall, and at Washington D.C.'s Kennedy Center.

with

PETER DONOVAN, string bass
LEE MUSIKER, piano
JAMES SAPORITO, drums

Guest Artists

Barbara Cook



Barbara Cook's silvery soprano, purity of tone, and warm presence have delighted audiences around the world for more than fifty years. Ms. Cook achieved yet another career high when she celebrated her 80th birthday in a sold-out concert with the New York Philharmonic at Avery Fisher Hall in 2007. In 2006 she returned to Carnegie Hall, where she made her legendary solo concert debut over thirty years ago, to perform her sixth solo concert. She also made her solo concert debut at New York's Metropolitan Opera House, making her the first female solo pop singer to be presented in concert by the Met. A live-performance CD of this event has been released by DRG Records. Ms. Cook won a New York Drama Critics Circle Award and was nominated for a Drama Desk Award for her concert *Barbara Cook's Broadway* and was nominated for both Tony and Drama Desk awards for her previous concert, *Mostly Sondheim.* Her many Broadway credits include the creation of three classic roles in the American musical theater: Cunegonde in Leonard Bernstein's *Candide,* Marian the Librarian in Meredith Willson's *The Music Man* (Tony Award), and Amalia in Bock and Harnick's *She Loves Me* (Drama Desk Award). In 1975

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she made her Carnegie Hall debut, which was preserved as the live recording *Barbara Cook at Carnegie Hall.* She then embarked on a second career as a concert and recording artist, returning to perform multiple times at Carnegie Hall as well as in most of the country's major concert halls and cabarets. In 1987 she won a Drama Desk Award for her Broadway show *A Concert for the Theatre.* Her many London appearances include her Gala 1997 Birthday Concert with the Royal Philharmonic at the Royal Albert Hall; appearances with the London Symphony Orchestra at the Barbican; engagements at the Donmar Warehouse Theatre and Sadler's Wells; and Olivier Award-nominated appearances at the Albery Theatre, at the Lyric Theatre with *Mostly Sondheim,* and for two engagements of *Barbara Cook's Broadway.* A Grammy Award-winner, she has recorded eight original Broadway cast albums, two Ben Bagley albums of songs by Jerome Kern and George Gershwin, an album entitled *Songs of Perfect Propriety,* featuring poems by Dorothy Parker set to music by Seymour Barab, *As Of Today* (Columbia), and *The Disney Album* (MCA). Her more recent recordings for DRG Records include *Close as Pages in a Book, Barbara Cook: Live From London, Oscar Winners: The Lyrics of Oscar Hammerstein, All I Ask Of You, The Champion Season: A Salute to Gower Champion, Mostly Sondheim, Barbara Cook's Broadway,* the Grammy-nominated *Count Your Blessings, Tribute,* based on her sold-out concert at New York's Café Carlyle, and *No One Is Alone,* based on her most recent Carnegie Hall concert.





Peter Donovan

As a bassist, Peter Donovan has performed with both orchestras and chamber music ensembles, for many Broadway shows and original cast recordings, and at music festivals. On the New York City jazz scene, Mr. Donovan has worked with Eric Reed, Charles McPherson, Lou Marini, Mike Longo, and Fred Hersch. He is a member of String Fever, a "big band" of strings led by Marin Alsop, and of the Daybreak Express Jazz Sextet, which, through the Midori Foundation, has performed in New York City public schools since 1994. He also leads his own group, the Peter Donovan Band. He is a two-time recipient of the Meet the Composer grant for his jazz compositions. In the world of rock music, he appeared with original members of The Who in *Daltrey plays Townshend at Carnegie Hall, MTV Unplugged with Bryan Adams,* and *Net Aid* with Bono (from U2) and Quincy Jones. Mr. Donovan holds both bachelor's and master's degrees from the Juilliard School, where he studied with Eugene Levinson.

Lee Musiker

Lee Musiker is a pianist, conductor, music director, arranger, and orchestrator. A Steinway Artist, he has performed with both symphony orchestras and pops orchestras. As a guest conductor he has led numerous symphony orchestras across the country, the Count Basie, Duke Ellington, and Lincoln Center Jazz orchestras, and the Jerry Lewis Labor Day Telethon. Mr. Musiker studied at the Manhattan School of Music, the Eastman School of Music, and the Juilliard School. He was pianist with the Buddy Rich Band, played in the orchestra pits of many hit Broadway shows, and has collaborated with opera singers, pop and rock vocalists, classical and jazz instrumentalists, and Broadway stars. Since 2001 he has toured with Tony Bennett and was music director/pianist for the award-winning album and television special "Tony Bennett: Duets—An American Classic." He has provided arrangements and orchestrations for symphonic pops, recordings, movies, and television (for which he received an Emmy Award). Mr. Musiker has taught at the Mannes College of Music, the New School, and New York University.

James Saporito

Since graduating from the Eastman School of Music, James Saporito has enjoyed a flourishing career as a freelance drummer and percussionist in New York City. He has played on over 60 major motion picture soundtracks and on 150 records with artists ranging from Marilyn Horne to Gladys Knight, Billy Joel to Barbara Cook, and Tony Bennett to Celine Dion. He has been a member of countless Broadway show orchestras from the original *La Cage aux Folles* to last year's *The Wedding Singer.* He often performs with the New York Philharmonic as their drummer/percussionist and with the New York City Ballet as percussionist. He is currently touring with Michael Feinstein, Linda Eder, and Barbara Cook. His jazz piano trio with Kenny Ascher and Dick Sarpola plans to release their first album this year. Mr. Saporito is most proud of his two children and his wife, the Pulitzer Prize-winning composer Melinda Wagner.

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2008 Tanglewood

SEIJI OZAWA HALL

Wednesday, July 16, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

JONATHAN BISS, piano
JULIA FISCHER, violin
DANIEL MÜLLER-SCHOTT, cello

HALVORSEN/ HANDEL — **Passacaglia on a Theme of Handel, for violin and cello, by Johan Halvorsen**

RAVEL — **Sonata for Violin and Cello**

Allegro
Très vif [Very lively]
Lente [Slow]
Vif, avec entrain [Lively, with spirit]

{ I n t e r m i s s i o n }

BEETHOVEN — **Trio in B-flat for piano, violin, and cello, Opus 97, Archduke**

Allegro moderato
Scherzo: Allegro
Andante cantabile ma però con moto—
Allegro moderato

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Steinway and Sons Pianos, selected exclusively for Tanglewood

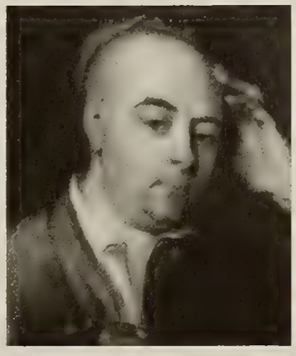
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Following decades of inattention and oblivion, Baroque music was rediscovered by the mid-19th-century romantics, who relished its energy and drive, the irregularity of its phrase structures, and the passionate spirit of so much of the music. It was, of course, at precisely this time that Bach's music began to be published in the first scholarly complete edition known to European music history. One way of spreading the word about this music was for musicians to make arrangements for their own instruments of music they particularly admired, often romanticizing the work in the process, because the point was interpretation, not historical re-creation. Probably the best-known example of this approach is the so-called "Air on the G-string" created from the Aria in Bach's Orchestral Suite No. 3



The music of **George Friderick Handel** (1685-1759) also underwent this kind of transformation. The Passacaglia to be heard here is a reworking by Johan Halvorsen (1864-1935), a contemporary of Grieg's, of the finale from Handel's Keyboard Suite No. 7 in G minor. (The suite now bears the number 432 in the modern thematic catalogue of Handel's works, which has its "HWV" numbers—for "*Handel Werke Verzeichnis*," or "Handel Works Index"—by analogy with the BWV numbers for Bach.) Halvorsen arranged this movement for violin with the accompaniment of either viola or cello; it was a favorite piece of the great violinist Jascha Heifetz, who recorded it. In more recent years the concern with "historically correct" performance has denied us the chance of hearing these romantic tributes to an older "romantic" music which brought that long-lost music to light again with deep affection.



The summer of 1920 saw **Maurice Ravel** (1875-1937) working on two projects, the opera *L'Enfant et les sortilèges*, to be completed only in 1925, and a "duo for violin and cello," dedicated to the memory of Claude Debussy. This was a spare period in Ravel's creative life: the flow of new compositions had been seriously interrupted with the death of his mother in January 1917, and in May 1921 he moved to the country estate of Le Belvedère outside of Paris. It was there that he finally completed the duo, in February 1922. Ravel made a concerted effort to finish the piece—the preceding month he noted that its composition had been dragging on for a year and a half—and it had its premiere in Paris on April 6, 1922, to mixed reaction: this was a very different sort of music from what Ravel's listeners had come to expect, what with its leanness of texture, lack of adornment, and unyielding counterpoint.



But Ravel noted that the Sonata for Violin and Cello marked a turning point in his career, reflecting a move toward economy of means, restraint from harmonic charm, and a pronounced reaction in favor of linear motion. In the first movement, the two instruments, alternately leading and following, place individual claim upon our attentions, and it is only with the final chords that we are reminded of the existence of vertical harmonies. The second movement is assertive, the third, by contrast, almost hypnotic in its lyricism. The finale restores the forceful language of the second movement, blending elements of folk and dance music à la Bartók and Kodály with a sure sense of goal and proportion.

The piano trio (piano, violin, and cello) grew out of a popular mode of domestic music-making in the Classical era, the "accompanied sonata. We tend to think of the piano as the "accompaniment," but in the eighteenth century it was the other way around: the sonata was conceived for keyboard but could, if desired, be accompanied by violin or cello or both, in which case the violin played along with the top melody line and the cello doubled the bass line. Even in Haydn's splendid contributions to the medium of the piano trio, the cello still tends to follow the bass line rather rigorously, almost like a continuo, and the pieces still have the three-movement structure (fast-slow-fast) also characteristic of concertos and unaccompanied piano sonatas. It was **Ludwig van Beethoven** (1770-1827) who, in his Opus 1, elevated the piano trio to full equality of significance with the more "important" forms by adding the extra movement (here a minuet) and by completely freeing the stringed instruments from their earlier dependence on the keyboard.



It is probably the driving power of the Third (*Eroica*) and Fifth symphonies, the *Appassionata* Sonata, or the middle-period string quartets that most people think of first in association with Beethoven, but he was equally likely to choose a more relaxed and lyrical mood for the presentation of his sonata-form ideas (something especially true in his later years). Our notions of Beethoven and the possibilities of sonata form are severely restricted if we overlook the Sixth Symphony (the *Pastoral*), the Violin Concerto, the Opus 78 piano sonata, and, especially, the *Archduke* Trio, Opus 97, with the most relaxed and expansive first movement of all.

The composition's nickname comes from its dedicatee, Beethoven's friend, supporter, patron, and pupil, the Archduke Rudolph. It was composed in 1811, apparently with little difficulty, since Beethoven finished it inside of three weeks (though he had done some sketching the year before).

The relaxation in mood does not affect the logic of Beethoven's structure, though he exploits harmonic relationships more extended than the tonic-dominant polarity that was inevitable in his earlier years. We have a four-movement plan, but with the

scherzo in second place (in the tonic key of B-flat, as was normal). The contrasting Trio sets off on a tortuous chromatic path, imitated among the three instruments before exploding into a waltz in a far distant key and ultimately returning to the simple directness of the main section. After so much tonic (in two successive movements), the slow movement is in a very bright D major for a set of increasingly elaborate variations that link directly to the final movement, a rondo with an unwonted expressive seriousness, to close Beethoven's last contribution to the repertory of the piano trio.

Notes by STEVEN LEDBETTER (Halvorsen, Beethoven)
and MARC MANDEL (Ravel)

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for a variety of orchestras and other ensembles throughout the United States.

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Guest Artists



American pianist **Jonathan Biss** has earned a flourishing international reputation through his orchestral, recital, and chamber music performances in North America, Asia, and Europe, and through his recordings for EMI Classics. This summer he performs at three festivals in the United States—Tanglewood (tonight, and in Beethoven's Triple Concerto with the BSO, Julia Fischer, Daniel Müller-Schott, and conductor Bernard Haitink), Aspen, and Mostly Mozart—and tours Europe with Midori and cellist Johannes Moser. An enthusiastic chamber musician, Mr. Biss has been a member of Chamber Music Society Two at Lincoln Center and a frequent participant at the Marlboro Music Festival, has toured with "Musicians from Marlboro" on several occasions, and often collaborates with such chamber ensembles as the Borromeo and Mendelssohn quartets. Mr. Biss represents the third generation in a family of professional musicians that includes his grandmother, the cellist Raya Garbousova (for whom Samuel Barber composed his Cello Concerto), and his parents, violinist Miriam Fried and violist/violinist Paul Biss. Jonathan Biss studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music in Philadelphia with Leon Fleisher. His newest album on EMI Classics—Mozart piano concertos 21 and 22 with the Orpheus Chamber Orchestra—is due for release this fall. He has also recorded four Beethoven sonatas, an all-Schumann recital, and a 2004 recording on EMI's Debut series of works by Beethoven and Schumann. Jonathan Biss was an artist-in-residence on NPR's "Performance Today," was the first American chosen to participate in the BBC's New Generation Artist program, and has been recognized with numerous awards, including the 2003 Borletti-Buitoni Trust Award and the 2005 Leonard Bernstein Award.



Violinist **Julia Fischer** was named "Artist of the Year" in the 2007 *Gramophone* Awards and received the 2007 Echo Award as "Instrumentalist of the Year." Highlights of 2007-08 have included symphonic appearances under Marek Janowski, Jun Märkl, Yakov Kreizberg, Neville Marriner, Christoph Poppen, Tugan Sokhiev, Yuri Temirkanov, and David Zinman, among others, and with the Czech Philharmonic, Danish Radio Orchestra, Dresden Philharmonic, London Philharmonic, Munich Philharmonic, Netherlands Philharmonic, the Orchestre National Capitole de Toulouse, Orchestre National de Lyon, Orchestre de la Suisse Romande, St. Petersburg Philharmonic, Tonhalle Orchestra Zurich, Vienna Symphony, and Saint Louis Symphony. In January 2008 she made her debut as a professional pianist, appearing as soloist in both Glazunov's Violin Concerto and Grieg's Piano Concerto with Sir Neville Marriner at the Alte Oper Frankfurt and with Nikolai Alexeev in Saint Petersburg. The season also included recitals in Europe with pianist Milana Chernyavska and pianist Martin Helmchen. Summer 2008 brings debuts at Tanglewood, the Blossom Festival, the BBC Proms at London's Royal Albert Hall, and the Tuscan Sun Festival in Cortona, Italy. PentaTone Records recently released Ms. Fischer's third volume of Mozart works (*Concertante* and *Concertone*) with Yakov Kreizberg, the Netherlands Chamber Orchestra, and soloist Gordan Nikolic (viola and violin). One volume of *Jahrhundert-Geiger*, the 20-CD retrospective of great violinists of the last century, is devoted to Julia Fischer. On DVD she is showcased in an Opus Arte release of Vivaldi's *Four Seasons* with the Academy of St. Martin in the Fields. In 2005 she won the Echo Award for her "Russian Concertos" recording of Khachaturian, Prokofiev, and Glazunov.



German cellist **Daniel Müller-Schott** has appeared with leading orchestras in Europe, Japan, and North America, under such conductors as Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Michael Gielen, Alan Gilbert, Dmitrij Kitajenko, Yakov Kreizberg, Andrew Litton, Kurt Masur, Gianandrea Noseda, Sakari Oramo, and Sir André Previn. His numerous festival appearances include Aspen, Ravinia, Tanglewood, Vail, Lucerne, Rheingau, Salzburg, and Schleswig-Holstein. Upcoming highlights include a return engagement with the Boston Symphony under Bernard Haitink at Tanglewood (Beethoven's Triple Concerto with Jonathan Biss and Julia Fischer), a return engagement with the Philadelphia Orchestra under Charles Dutoit, a residency at the Mecklenburg-Vorpommern Festival, and debuts with the Göteborg Symphony, London Philharmonic, Munich Philharmonic, Spanish National Orchestra, the Chamber Orchestra of Europe, the Los Angeles Philharmonic at the Hollywood Bowl, and the Baltimore Symphony. In May 2009 he will appear in Carnegie's Zankel Hall in a special concert honoring the composers who perished at Theresienstadt. An active recitalist and chamber musician, Daniel Müller-Schott plays recitals in 2008 with Canadian pianist Angela Hewitt. Since making his first recording, Bach's six solo cello suites (Glissando Records), he has created a comprehensive and award-winning discography on Orfeo, Deutsche Grammophon, PentaTone, and EMI Classics. Recently released on Orfeo is a new CD of the Shostakovich cello concertos. Mr. Müller-Schott studied under Walter Nothas, Heinrich Schiff, and Steven Isserlis. At age fifteen he won first prize at Moscow's International Tchaikovsky Competition for Young Musicians. More recently he has held a scholarship from Anne-Sophie Mutter's foundation. He plays the Saphir ex-Shapiro Matteo Goffriller cello made in Venice in 1727.

2008 Tanglewood

SEIJI OZAWA HALL

Thursday, July 17, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET

PHILIP SETZER, violin (1st violin in Opus 51, No. 2, and Opus 67)
EUGENE DRUCKER, violin (1st violin in Opus 51, No. 1)
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello

ALL-BRAHMS PROGRAM
The Three Brahms String Quartets

String Quartet No. 2 in A minor, Opus 51, No. 2

Allegro non troppo
Andante moderato
Quasi Minuetto, moderato
Finale: Allegro non assai

String Quartet No. 3 in B-flat, Opus 67

Vivace
Andante
Agitato
Poco Allegretto con variazioni

{ I n t e r m i s s i o n }

String Quartet No. 1 in C minor, Opus 51, No. 1

Allegro
Romanze (Poco Adagio)
Allegretto molto moderato e comodo
Finale: Allegro

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We have three string quartets by **Johannes Brahms** (1833-1897). I say "we have" because Brahms told friends that he tried his hand at the genre at least twenty times in the two decades leading up to the publication of the first two. These were completed and published in 1873, when, after seven or eight years of work, his C minor and A minor quartets were printed together as his Opus 51. Just as Brahms waited so very long before publishing his First Symphony in 1877 (ideas for that work date back to 1855), so he likewise held off before offering the world a string quartet. In the genre of the symphony, there was the fear of following in Beethoven's footsteps. (Is it coincidental that the first of Brahms's symphonies, and the first of his string quartets, are in the turbulent C minor so strongly associated with his intimidating predecessor?) In the realm of string quartet, there were Haydn and Mozart as well. Before the Opus 51 quartets, his published chamber music included the B major piano trio, two string sextets (a genre less fraught with psychological baggage than the quartet), the G minor and A major piano quartets (Brahms tended to produce works in a new genre in pairs), the F minor piano quintet (which began life as a string quintet, then became a two-piano sonata subsequently reworked to produce the piano quintet), the E minor cello sonata, and the Trio for violin, horn, and piano. All of these were composed between the mid-1850s and 1865 (though the B major piano trio would be revised much later, in 1889). The two string quartets of Opus 51 appeared in 1873; 1875 saw completion of the C minor piano quartet (ideas for which dated back twenty years); and the third string quartet, in B-flat, was composed in 1875, the year before the First Symphony was completed. Clearly it took time and energy for Brahms to master his craft. And to suggest that the achievement of this mastery was necessary for the confidence that would finally allow completion of a symphony makes perfect sense, especially when one realizes that the Second Symphony followed just one year later and the Violin Concerto a year after that, both being products of the composer's productive summer work habits.



Likewise were the three quartets products of Brahms's typically productive summers, which he spent vacationing in the rural settings he loved. He completed Opus 51 in the summer of 1873 in Tutzing, a village on the Starhembergersee not far from Munich. As his biographer Karl Geiringer reports, there he "lived a simple, rustic life, as he loved to do, and there was no lack of charming representatives of the opposite sex." The B-flat quartet, Opus 67, was composed at Ziegelhausen, near Heidelberg, in the summer of 1875, during which time he was visited frequently by friends from neighboring towns. Something else was happening then, too: after three years, Brahms had just recently given up the artistic directorship of the Gesellschaft der Musikfreunde in Vienna. In abandoning that post, he made an important decision—that he would never again take on a permanent position of that type. Around this time, too, he began growing the beard he would keep for the rest of his life, as if in outward manifestation of a newfound maturity that came with his creative mastery. Could the mood of that summer's B-flat major quartet, with its lighter, brighter character (vs. the minor-mode quartets of 1873), likewise have reflected this change in outlook? (Another Brahms biographer, Hans Gál, characterizes B-flat as one of Brahms's favorite keys, "nearly always the one of his most serenely happy inventions," which to this point included, among other things, the Variations on a Theme by Haydn.)

Brahms dedicated the Opus 51 quartets to his great friend Dr. Theodor Billroth in Vienna, though Billroth sorely tested that friendship by cutting the dedication from



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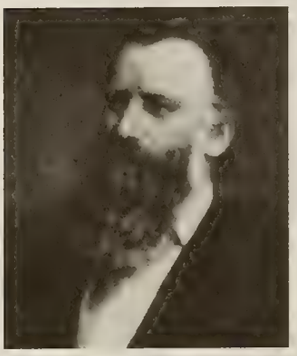
the manuscript and affixing it to a photo of Brahms on his desk (the composer was furious at the "desecration" of his manuscript). The two works were first played in public—from manuscript—on October 18, 1873, in Berlin, by the violinist Joseph Joachim's quartet. The B-flat quartet was dedicated to Brahms's friend Professor Wilhelm Engelmann, with whom he stayed in Utrecht during an 1876 concert tour to Holland (where the composer's work was appreciated early on). Joachim's group gave the first performance of this too, once more in Berlin, and again from manuscript, on October 30, 1876.

As Brahms's early biographer Florence May observed (and she was not the first to do so), "The String Quartet holds a position of peculiar significance in the art of music, and a composer, by selecting this form for the exercise of his powers, exposes them to the most unfailing test to which his calibre as a musician can possibly be submitted," since "he must be able to express [his ideas] with the most bare and simple musical means, with four strings.... The String Quartet is absolute music in its purest form." In contrasting the two quartets of Brahms's Opus 51, May writes that "The first, in C minor, is generally characterized by fire and impetuosity...; No. 2, in A minor, is conceived in a softer vein." But at the same time, these two minor-mode works inhabit related expressive worlds. Having previously produced two major-mode string sextets, and piano quartets in both major and minor, one might infer that Brahms here chose deliberately to grapple more specifically with the varied expressive and harmonic possibilities of the minor mode.

The first movement of the **C minor quartet, Opus 51, No. 1** (which closes tonight's program), opens in a mood of impetuous emotional turbulence that dominates virtually throughout, despite the contrasting "*espressivo*" and "*dolce*" elements that provide moments of relaxation. The dotted rhythms and syncopations of the lyrically contemplative *Romanze* connect the second movement to the expressive world of the first. Another connection: despite this movement's A-flat major key, the minor mode intrudes here as well. In place of the anticipated scherzo, the third movement (Allegretto molto moderato e comodo) is a character piece or intermezzo similar in tone and purpose to those we find in Brahms's first three symphonies. The second movement's minor-mode intimations are spelled out in the third: the identical key signature of four flats now signifies F minor. Yet the Allegretto's final chord is F *major*, which in turn becomes the key of the middle section (Un poco più moderato). In the Allegretto, Brahms's instructions to the performers include "simple," "sweet," and "enticing." The C minor finale instantly restores the upheaval of the first movement with the forceful, unison statement of a compact motif—a dotted, stepwise ascent through a minor third that immediately gives way to a falling seventh—pregnant with energy, and with developmental possibilities exploited by Brahms to the fullest. If one wants to seek Beethoven in the younger master's quartets, surely this is the place to start. Throughout the movement—indeed, throughout the entire quartet—not a note or gesture is wasted.

The opening theme of the **A minor quartet, Opus 51, No. 2** (which opens this program), incorporates a three-note motive (the notes F-A-E) associated with Joachim's motto "*frei aber einsam*" ("free but lonely"). Some commentators suggest that Brahms may originally have intended to dedicate the work to his violinist friend. A contrasting theme, heard over a plucked bass line, defines the verb "lilt." In the A major second movement, the main theme's return comes in an unexpected F major, after which the cello restores the tune to the home key. Next, in place of a "normal" scherzo, we get another of those typically Brahmsian character pieces. The main material, in A minor, is eerily unsettled; the middle section scurries restlessly, never quite finding its home A major. For the finale, Brahms creates an angular, energetic theme again ripe with developmental possibilities. Along the way he enriches the

texture with several episodes featuring close canonic imitation, as between the cello and first violin in a "*tranquillo*" passage just before the rush to the closing cadence.



As noted earlier, the **B-flat major quartet, Opus 67**, stands in strong contrast to its minor-mode siblings. The rollicking, horncall-like 6/8 theme has suggested Mozart's *Hunt* Quartet, K.458 (also in B-flat), to numerous commentators. A relaxed theme in 2/4 not only heralds a change of mood and pulse, but sets the stage for subsequent interactions between 6/8 and 2/4. The development brings wide-ranging harmonic exploration. The F major Andante is essentially lyric in expression, if not entirely calm. The D minor third movement (with its A minor Trio section) is another Brahmsian intermezzo; the composer's ingenuities of texture and rhythm continue to bespeak his mastery of the form. For his finale, Brahms writes a theme and variations (a form in which he had proven himself more than a decade earlier with the variations for solo piano on themes by Handel and Paganini). The first variation highlights the viola in sixteenth-note motion; the third features the first violin in triplets up top. For the fourth variation, first violin and cello play in unison before the inner instruments join in. The fifth and final (eighth) variations, respectively in D-flat major and B-flat minor, bring contrasts of color. The seventh variation (Doppio movimento) reintroduces the first movement's opening horncall theme, which returns also in the coda to bring things full circle.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Guest Artists

Emerson String Quartet

Acclaimed for its insightful performances, brilliant artistry, and technical mastery, the Emerson String Quartet (www.emersonquartet.com) has amassed an impressive list of achievements: a series of recordings exclusively documented by Deutsche Grammophon since 1987; eight Grammy awards including two for "Best Classical Album," an unprecedented honor for a chamber music group; three *Gramophone* Awards, and performances of the complete cycles of Beethoven, Bartók, and Shostakovich quartets in the world's major concert halls. The ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm. For three decades, the group has collaborated with such artists as Emanuel Ax, Misha Dichter, Leon Fleisher, the Guarneri String Quartet, Thomas Hampson, Lynn Harrell, Barbara Bonney, Barbara Hendricks, the Kalichstein-Laredo-Robinson Trio, Paul McCartney, Menahem Pressler, David Shifrin, Richard Stoltzman, and the late Mstislav Rostropovich, Isaac Stern and Oscar Shumsky. The group's 2007-08 season encompasses more than eighty engagements worldwide, including appearances at the festivals of Gstaad, Salzburg, Schwarzenberg, Merano, Ascona, Copenhagen, Cologne, and Stockholm; concert series at London's Wigmore Hall and Queen Elizabeth Hall and Vienna's Konzerthaus; its first appearance at Cité de la Musique in Paris, and con-



certs at Florence's Teatro della Pergola, with additional concerts in Spain, Austria, France, the UK, Germany, and Italy. The group tours North America, continues its residency at the Smithsonian Institution in Washington, D.C. (its 28th sold-out season), and appears in New York with pianist Gilbert Kalish at Lincoln Center and with pianist Yefim Bronfman at Carnegie Hall. In 2006-07 the Emerson Quartet marked its "30/20 Anniversary Season," celebrating thirty years of quartet artistry and twenty of exclusivity with Deutsche Grammophon (which released the three Brahms quartets and the piano quintet with Leon Fleisher). Carnegie Hall honored the ensemble with an eight-concert Perspectives Series entitled "Beethoven In Context," juxtaposing Beethoven's quartet repertoire with notable compositions spanning three centuries. Additional performances of note were a Shostakovich cycle at Washington's Kennedy Center and two extensive European tours. In June 2007 DG and iTunes offered an exclusive three-disc retrospective of the Emerson featuring recordings and personal interviews. Since joining Stony Brook University as quartet-in-residence in 2002, the Emerson has conducted two International Chamber Music Workshops there, in June 2004 and 2006, and is planning a third workshop this year. The group also performs several concerts during the year at Stony Brook's Staller Center for the Arts, and continues its educational affiliation with Carnegie Hall.

The Emerson Quartet was named "Ensemble of the Year" by *Musical America* in 2000 and in March 2004 became the eighteenth recipient of the Avery Fisher Prize—a first for a chamber ensemble. Dedicated to the performance of classical repertoire, the Emerson String Quartet also has a strong commitment to the commissioning and performance of 20th- and 21st-century music. Important commissions and premieres include compositions by Kaija Saariaho, Nicholas Maw, André Previn, Joan Tower, Ellen Taaffe Zwilich, Edgar Meyer, Ned Rorem, Paul Epstein, Wolfgang Rihm, Richard Wernick, Richard Danielpour, John Harbison, Gunther Schuller, George Tsontakis, Maurice Wright, Ronald Caltabiano, and Mario Davidovsky. The group has performed numerous benefit concerts for causes ranging from nuclear disarmament to campaigns against AIDS, world hunger, and children's diseases. The quartet members were honored by the Governor of Connecticut for their outstanding cultural contributions to the state and in 1994 received the University Medal for Distinguished Service from the University of Hartford, where they were quartet-in-residence for two decades until 2002. In 1995 each member was awarded an honorary doctoral degree by Vermont's Middlebury College. They have also received a Smithson Award from the Smithsonian Institution. In 2006 the quartet received an honorary doctorate from Wooster College, where it has performed frequently. To mark its 25th Anniversary Season, the Emerson Quartet compiled a commemorative book entitled *Converging Lines*. Formed in 1976, the bicentennial year of the United States, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Violinists **Eugene Drucker** and **Philip Setzer** alternate in the first chair position and are joined by violist **Lawrence Dutton** and cellist **David Finckel**.



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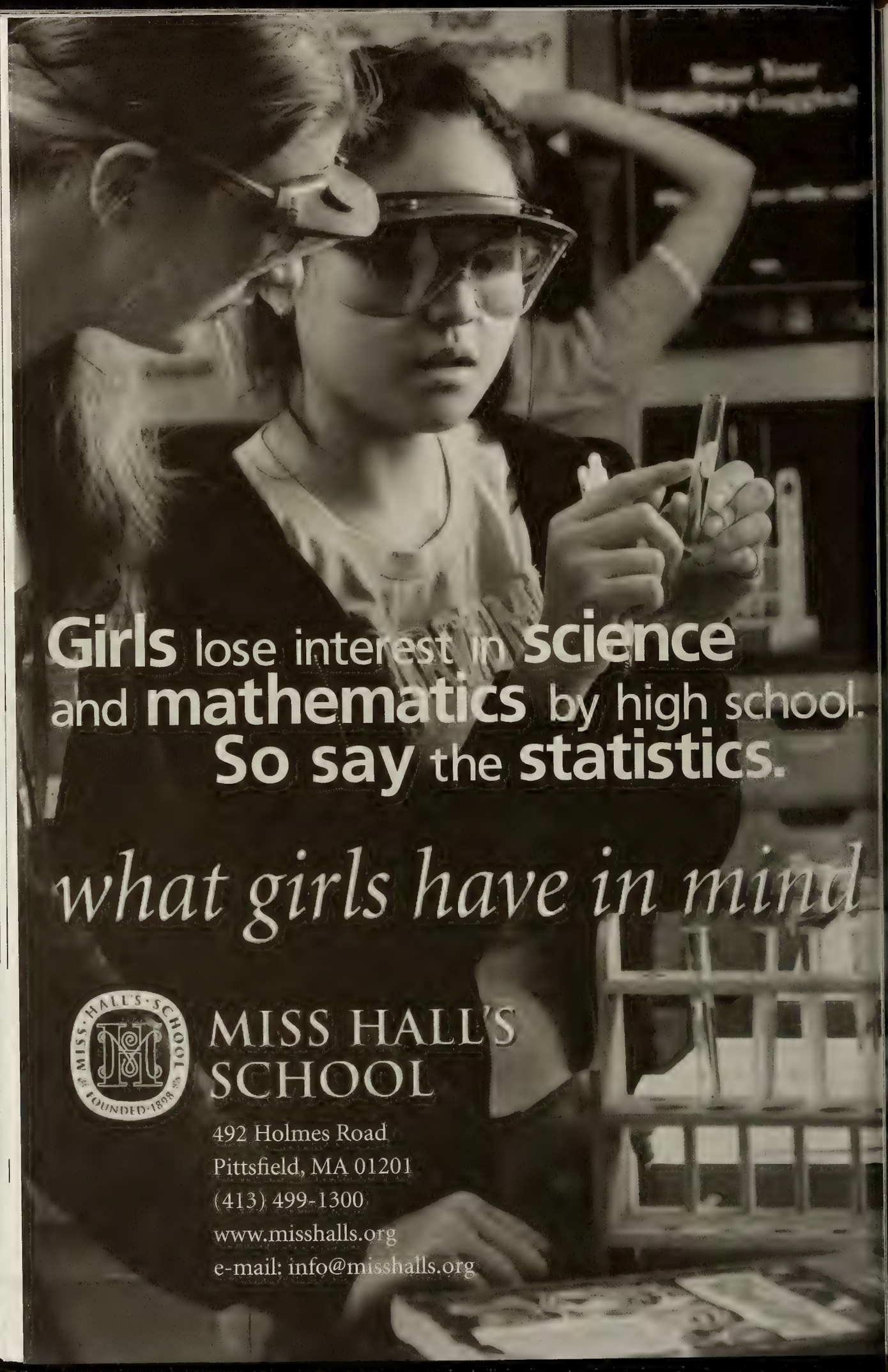
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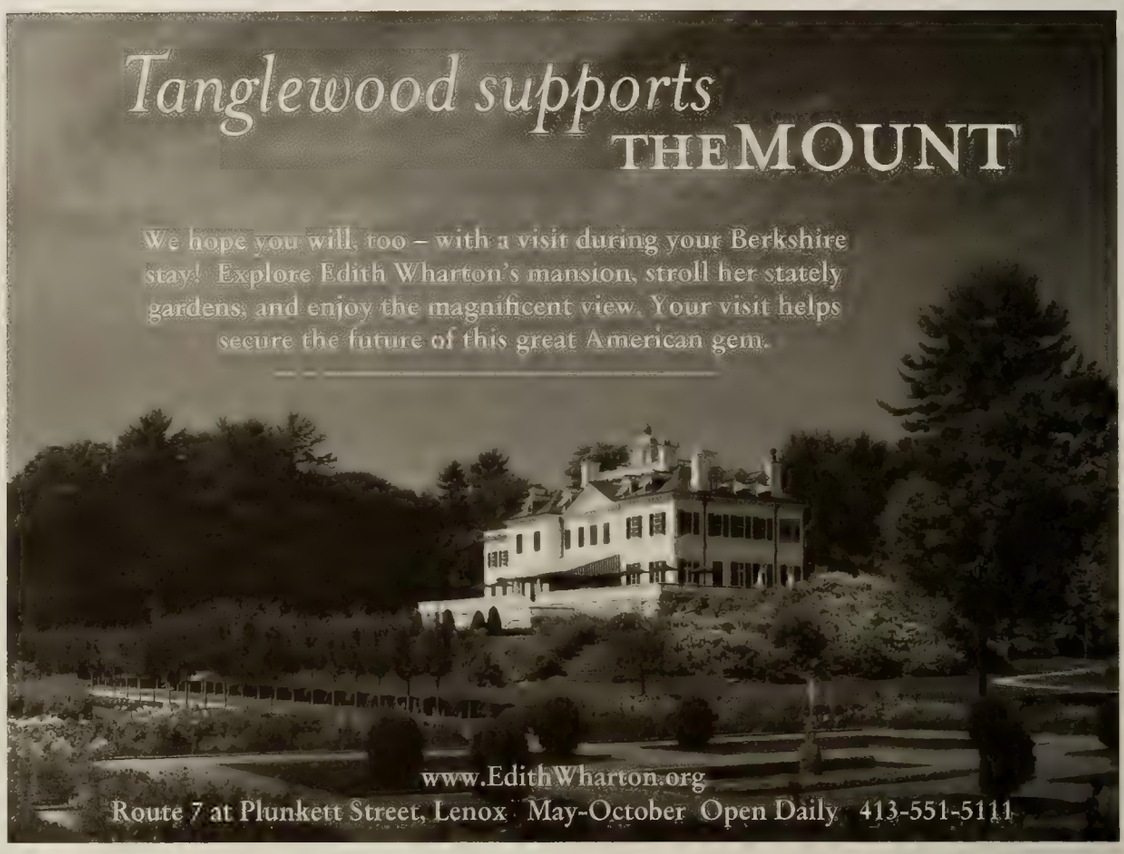

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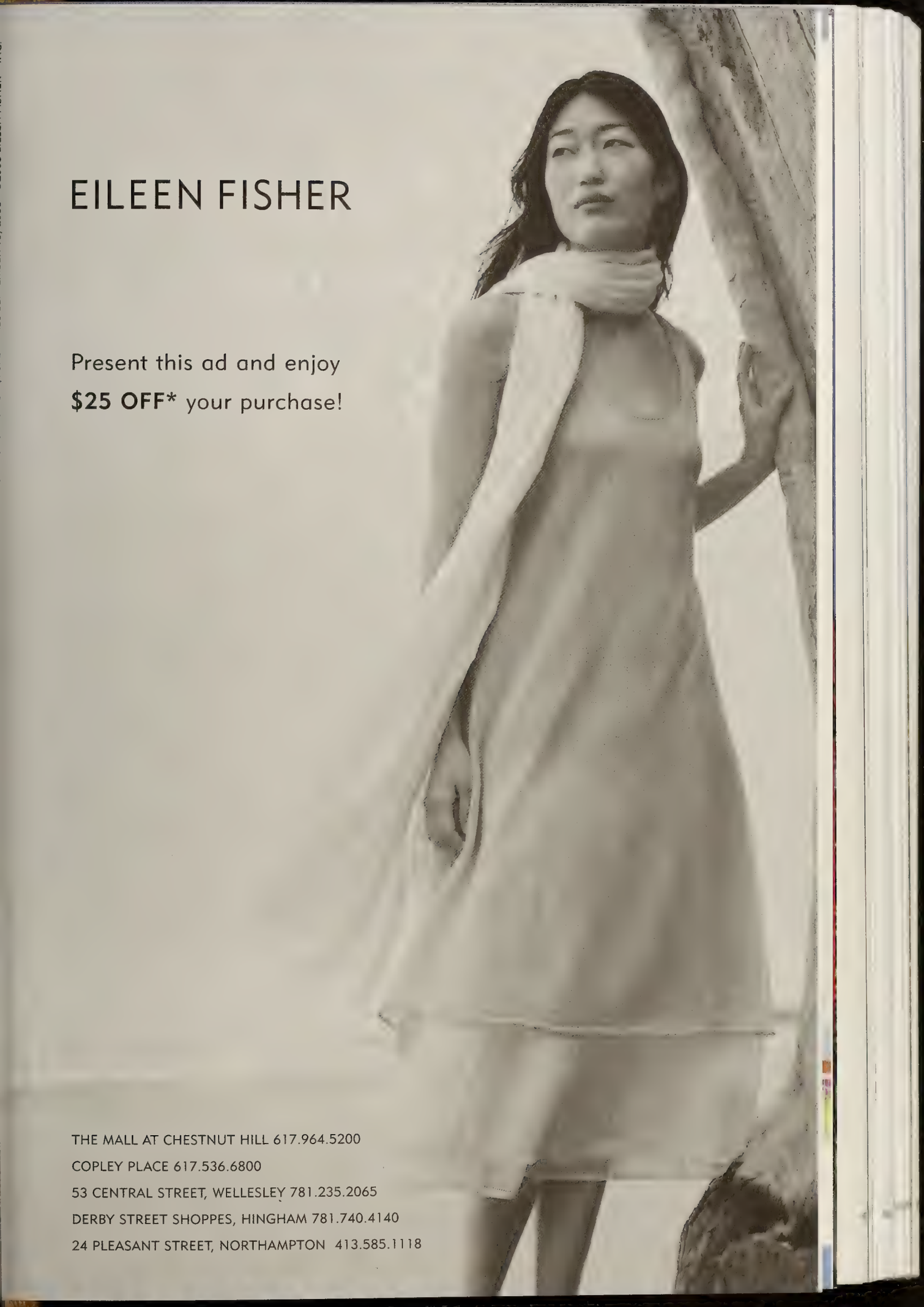
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July at Tanglewood

Thursday, July 3, 7pm
Friday, July 4, 7pm

JAMES TAYLOR

Saturday, July 5, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO programs of Saturday, July 5, and Sunday, July 6

Saturday, July 5, 8:30pm
Opening Night at Tanglewood

BSO—JAMES LEVINE, conductor
MARCUS HADDOCK, tenor (Aeneas)
ANNA CATERINA ANTONACCI, soprano (Cassandra)
DWAYNE CROFT, baritone (Chorebus)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Les Troyens*, Part I—*The Capture of Troy*

Sunday, July 6, 2:30pm

BSO—JAMES LEVINE, conductor
MARCUS HADDOCK, tenor (Aeneas)
ANNE SOFIE VON OTTER, mezzo-soprano (Dido)
KRISTINN SIGMUNDSSON, bass (Narbal)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Les Troyens*, Part II—*The Trojans at Carthage*

Tuesday, July 8, 8:30pm

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
CHRISTINE EBERSOLE (Désirée Armfeldt)
RON RAINES (Fredrik Egerman)
MARY LOUISE WILSON (Madame Armfeldt)
TANGLEWOOD MUSIC CENTER VOCAL FELLOWS

SONDHEIM	*A Little Night Music* (concert performance)

Thursday, July 10, 8pm

IMOGEN COOPER, piano
All-Schubert Program

Friday, July 11, 6pm (Prelude Concert)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Friday, July 11, 8:30pm

BSO—BERNARD HAITINK, conductor
JONATHAN BISS, piano
JULIA FISCHER, violin
DANIEL MÜLLER-SCHOTT, cello

ALL-BEETHOVEN PROGRAM
Triple Concerto for piano, violin, and cello
Symphony No. 6, *Pastoral*

Saturday, July 12, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 13

Saturday, July 12, 8:30pm

BSO—BERNARD HAITINK, conductor
HEIDI GRANT MURPHY, soprano
CHRISTIANNE STOTIJN, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MAHLER	Symphony No. 2, *Resurrection*

Sunday, July 13, 2:30pm

BSO—JAMES LEVINE, conductor
PETER SERKIN, piano

HAYDN	Symphony No. 104, *London*
J.S. BACH	Piano Concerto No. 1 in D minor
MOZART	Concert Rondo in D, K.382
SCHUBERT	Symphony No. 4, *Tragic*

Sunday, July 13, 8pm
Monday, July 14, 8pm

BARBARA COOK
Continuing the legendary star's 80th-birthday celebration

Wednesday, July 16, 8pm

JONATHAN BISS, piano
JULIA FISCHER, violin
DANIEL MÜLLER-SCHOTT, cello
Music of Handel/Halverson, Ravel, and Beethoven

Thursday, July 17, 8pm

EMERSON STRING QUARTET
The three Brahms string quartets

Friday, July 18, 6pm (Prelude Concert)

MEMBERS OF THE BSO

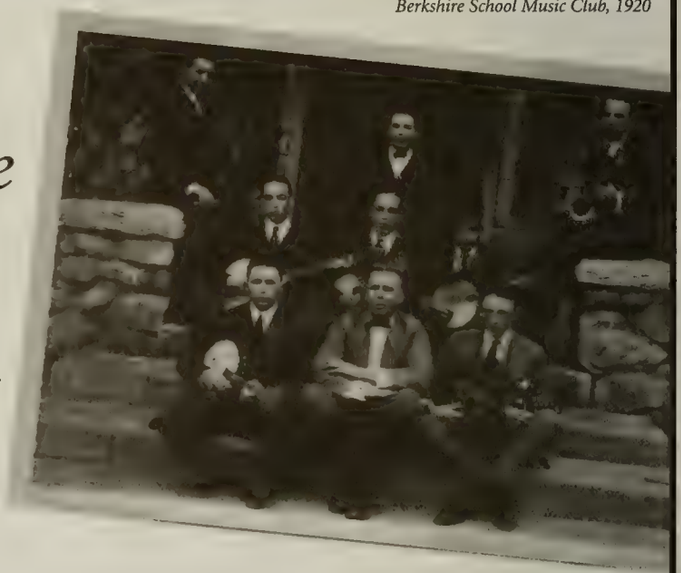




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Friday, July 18, 8:30pm

BSO—JAMES LEVINE, conductor
KATE LINDSEY, mezzo-soprano
THOMAS MEGLIORANZA, baritone

HARBISON	Symphony No. 5 for Baritone, Mezzo-soprano, and Orchestra
MAHLER	Symphony No. 1

Saturday, July 19, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 20

Saturday, July 19, 8:30pm

BSO—LEONARD SLATKIN, conductor
MIDORI, violin

VAUGHAN WILLIAMS	*Five Variants of "Dives and Lazarus"*
TCHAIKOVSKY	Violin Concerto
COPLAND	Symphony No. 3

Sunday, July 20, 2:30pm

BSO—SHI-YEON SUNG, conductor
GARRICK OHLSSON, piano

SCHUMANN	*Manfred* Overture
SCHUMANN	Piano Concerto
MENDELSSOHN	Symphony No. 4, *Italian*

Sunday, July 20—Thursday, July 24

FESTIVAL OF CONTEMPORARY MUSIC
ELLIOTT CARTER CENTENARY CELEBRATION

Friday, July 25, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Friday, July 25, 8:30pm

BSO—JAMES LEVINE, conductor
YEFIM BRONFMAN, piano

ALL-BRAHMS PROGRAM
Symphony No. 3
Piano Concerto No. 2

Saturday, July 26, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
Film Night program of Saturday, July 26

Saturday, July 26, 8:30pm
Film Night at Tanglewood

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor

To include music by cinema's great composers, plus selections from John Williams's score to *Indiana Jones and the Kingdom of the Crystal Skull*

Sunday, July 27, 2:30pm

ORCHESTRA OF ST. LUKE'S
ROBERTO ABBADO, conductor
SARAH CHANG, violin

TOWER	*In Memory*, for string orchestra
MENDELSSOHN	Violin Concerto
BEETHOVEN	Symphony No. 7

Wednesday, July 30, 7pm
Extended concert with two intermissions

FREIBURG BAROQUE ORCHESTRA
GOTTRIED VON DER GOLTZ, director
CHRISTIAN GERHAHER, baritone
LORENZO COPPOLA, clarinet
TEUNIS VAN DER ZWART, horn

ALL-MOZART PROGRAM
Symphony No. 36, *Linz*
Arias from *Così fan tutte, Le nozze di Figaro,* and *Don Giovanni*
Clarinet Concerto
March in D, K.385a
Horn Concerto No. 1
Symphony No. 34

Thursday, July 31, 7pm (Prelude Concert)

SHANGHAI STRING QUARTET
Ravel's String Quartet and arrangements by Yi-Wen Jiang of selections from *ChinaSong*

Thursday, July 31, 8pm

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SHANGHAI STRING QUARTET
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2008 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 23, 10am, 1pm, 4pm (TH)
String Quartet Marathon:
Three two-hour performances

Thursday, June 26, 8pm *
Friday, June 27, 8pm *
Mark Morris Dance Group
Choreography by Mark Morris to music of BARBER, SCHUBERT, and BRAHMS

Sunday, June 29, 10am (TH)
Chamber Music Concert

Monday, June 30, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 30, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
JAMES LEVINE, STEFAN ASBURY, and CHRISTOPH ALTSTAEDT (TMC Fellow), conductors
STRAUSS *Don Juan*
MESSIAEN *Et exspecto resurrectionem mortuorum*
DVOŘÁK Symphony No. 8

Saturday, July 5, 6pm ♪
Prelude Concert

Sunday, July 6, 10am
Chamber Music Concert

Monday, July 7, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, LEO McFALL (TMC Fellow), and ERIK NIELSEN (TMC Fellow), conductors
MOZART Symphony No. 25
DEBUSSY *Prelude to The Afternoon of a Faun*
STRAUSS *An Alpine Symphony*

Tuesday, July 8, 8:30pm (Shed) *
Boston Pops Orchestra
KEITH LOCKHART, conductor
with TMC Vocal Fellows
SONDHEIM *A Little Night Music* (concert performance)

Saturday, July 12, 6pm ♪
Prelude Concert

Sunday, July 13, 10am
Chamber Music Concert

Tuesday, July 15, 8pm
Vocal Recital

Saturday, July 19, 6pm ♪
Prelude Concert

Sunday, July 20—Thursday, July 24
2008 FESTIVAL OF CONTEMPORARY MUSIC
ELLIOTT CARTER CENTENNIAL CELEBRATION
James Levine, Festival Director
Oliver Knussen, Festival Advisor
Special funding for activities of this Festival has been provided by the Mark M. Horblit Trust Fund in support of the Mark M. Horblit Award, given in 2007-08 to Elliott Carter.
The Festival is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support from the Aaron Copland Fund for Music, the Fromm Music Foundation, the Helen F. Whitaker Fund, and the National Endowment for the Arts.
Five days of music by Elliott Carter performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.

Saturday, July 26, 6pm ♪
Vocal Recital
EISLER *Hollywood Liederbuch*

Sunday, July 27, 10am
Chamber Music Concert

Monday, July 28, 8pm
Vocal Recital

Tuesday, July 29, 8pm (CMH)
Vocal Composition Project Concert

Saturday, August 2, 6pm ♪
Prelude Concert

2008 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 12, 2:30pm**, Sean Newhouse conducts music of Sibelius, Higdon, and Rimsky-Korsakov. **Saturday, July 26, 2:30pm**, Paul Haas conducts Wagner, and Stravinsky. **Saturday, August 9, 2:30pm**, Benjamin Shwartz conducts Bernstein and Tchaikovsky.

WIND ENSEMBLE PROGRAMS: **Friday, July 11, 8pm**, David Martins conducts Jacob, Schwantner, Cichy, and Maslanka. **Saturday, July 26, 11am**, H. Robert Reynolds conducts Bernstein, Latham, Pann, Bryant, Daugherty, and a new work by former TMC Fellow Andrew McPherson.

VOCAL PROGRAMS: **Saturday, August 2, 2:30pm**, Scott Allen Jarrett conducts Honegger.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 14**; **Tuesday, July 15**; **Wednesday, July 16**; **Wednesday, August 6**; **Thursday, August 7**.

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free for all other BUTI concerts. For more information, call (413) 637-1430.

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Saturday, August 2, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
TCHAIKOVSKY *Eugene Onegin*
(concert performance sung in Russian with English supertitles)

Sunday, August 3, 10am
Chamber Music Concert

Tuesday, August 5 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
TMC Chamber Music, 2:30pm
TMC Chamber Music, 5pm
TMC Brass Fanfares, 8pm (Shed)
Gala Concert at 8:30pm (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, and ANDRÉ PREVIN, conductors
To include music of ROSSINI, ENESCU, BRITTEN, and TCHAIKOVSKY

Saturday, August 9, 2pm (TH) *
Sunday, August 10, 7:30pm (TH) *
Monday, August 11, 7:30pm (TH) *
TMC VOCAL FELLOWS AND ORCHESTRA
JAMES LEVINE, conductor (August 9, 10)
ERIK NIELSEN (TMC Fellow), conductor (August 11)
DOUG FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WEILL *Rise and Fall of the City of Mahagonny*
(Fully staged, sung in English)

Saturday, August 9, 6pm ♪
Prelude Concert

Sunday, August 10, 10am
Chamber Music Concert

Monday, August 11, 2pm (CMH)
Music of TMC Composition Fellows

Tuesday, August 12, 8pm
Vocal Recital

Saturday, August 16, 6pm ♪
Prelude Concert

Sunday, August 17, 10am
Chamber Music Concert

Sunday, August 17, 6pm (TH)
TMC FELLOWS
IRA SIFF, director
Opera Scenes

Monday, August 18, 6pm
Vocal Prelude Concert

Monday, August 18, 8:00pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
EMANUEL AX, piano
STRAUSS *Till Eulenspiegel's Merry Pranks; Burleske* for piano and orchestra
ALBÉNIZ *Suite española* (orch. Frühbeck de Burgos)
FALLA *The Three-cornered Hat*, Suites 1 and 2

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except for TMC Orchestra concerts, opera performances, and FCM events). Tickets are $11. *Please note: Availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 30; July 7; August 18), FCM events (July 20-24), opera performances (August 2; August 9-11), and Tanglewood on Parade (August 5) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

FRIENDS OF TANGLEWOOD AND FRIENDS OF THE TMC AT THE $75 LEVEL receive one free admission and FRIENDS OF TANGLEWOOD AT THE $150 LEVEL or higher receive two free admissions to TMC Fellow chamber performances or recitals by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional tickets are $11. For information on becoming a FRIEND OF TANGLEWOOD, call (413) 637-5261 or visit bso.org

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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www.BecketArtsCenter.org
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www.berkshirebach.org
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www.cewm.org
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www.thecolonialtheatre.org
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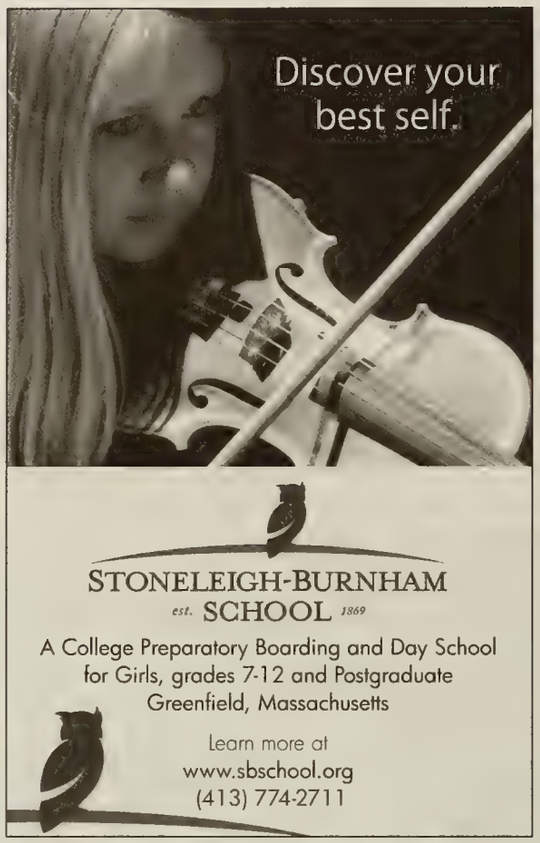
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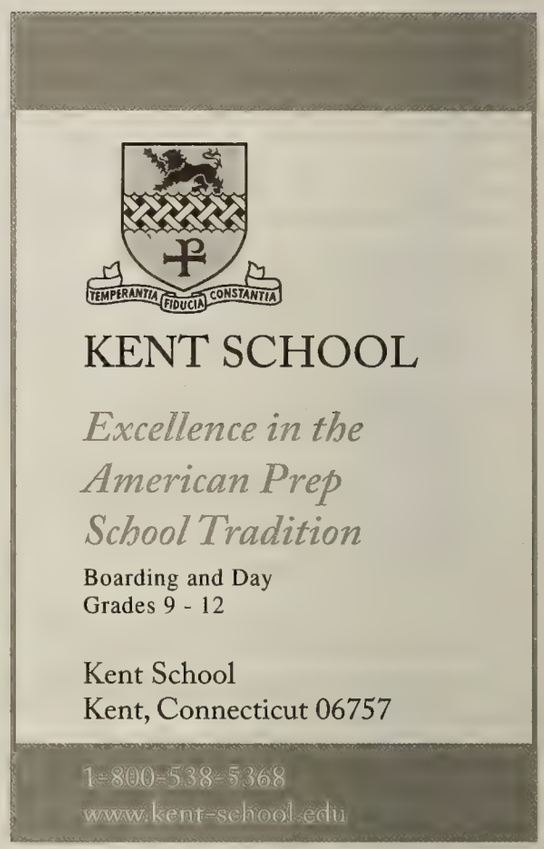
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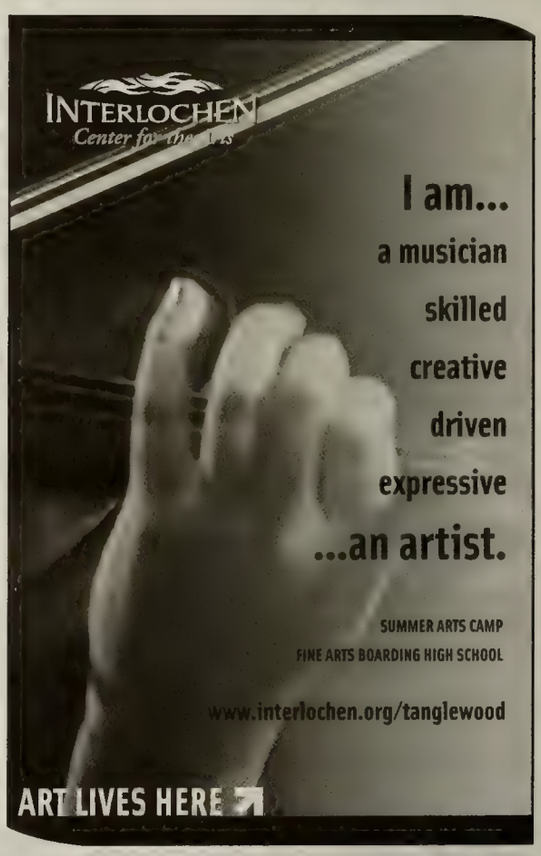
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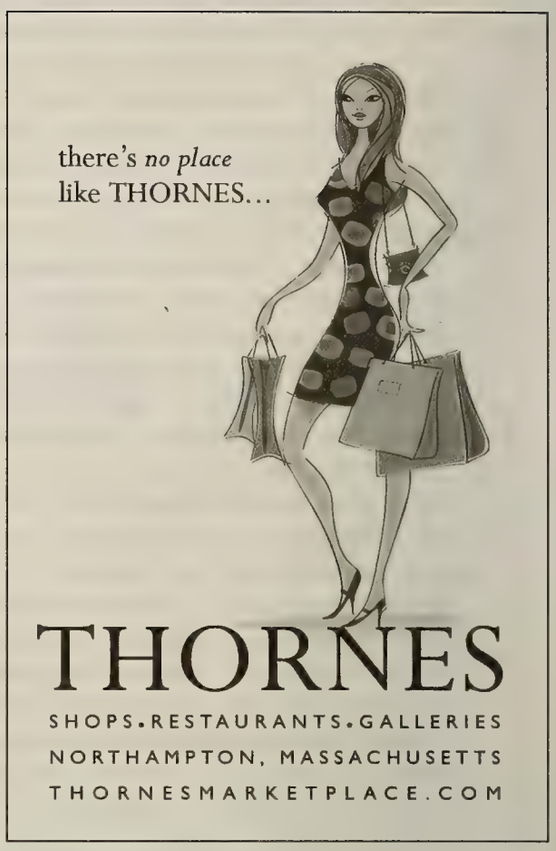
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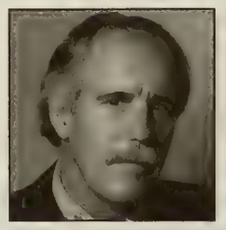
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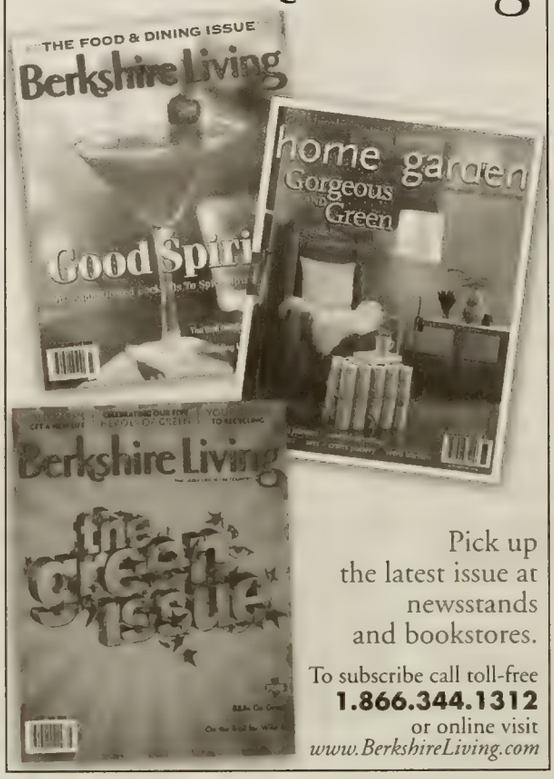


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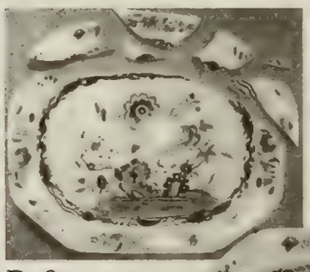
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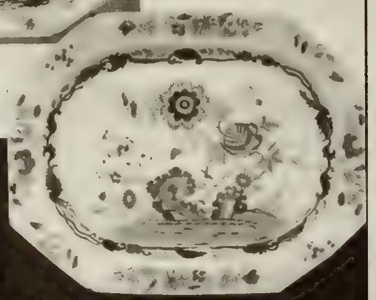
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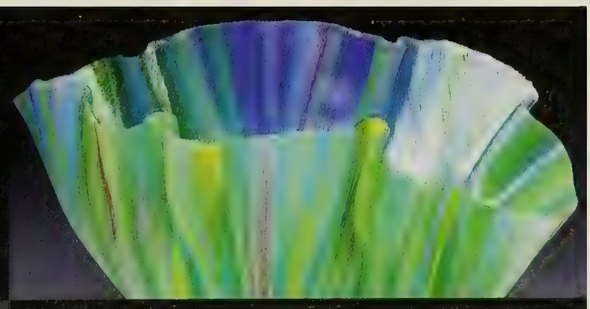
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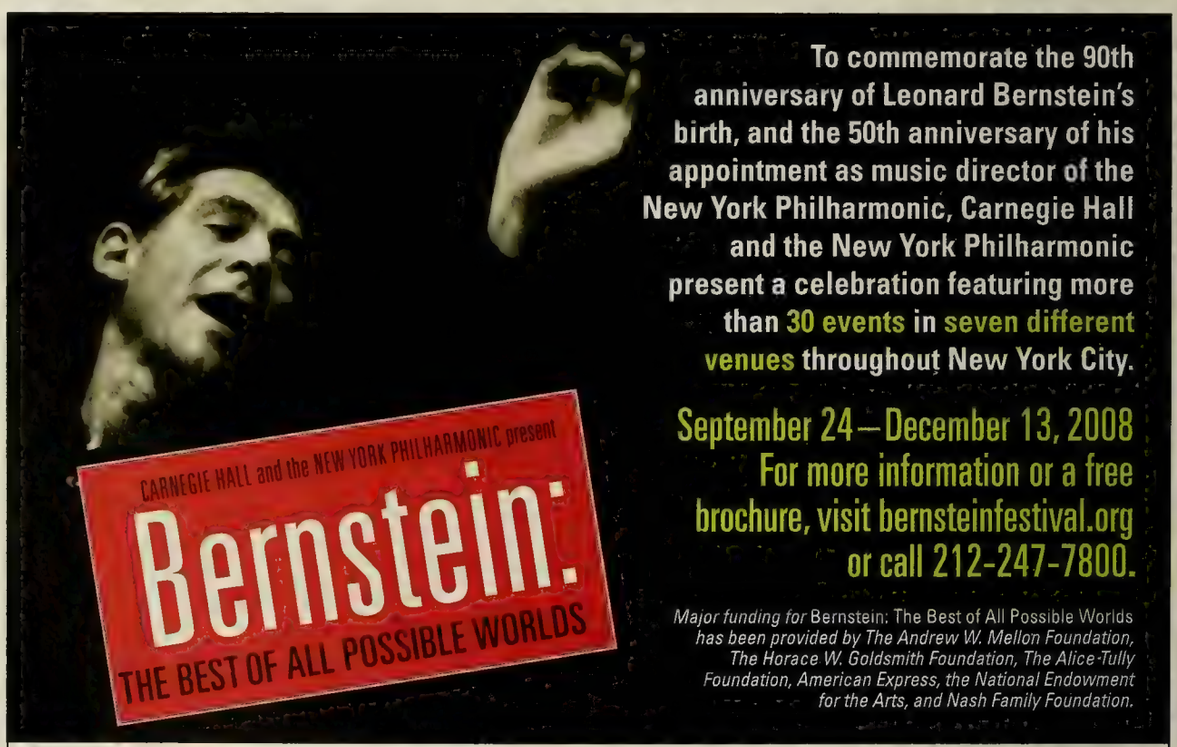


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2008 Tanglewood

Fourth of July Celebration

Friday, July 4, 2008

4:00	Grounds open
4:00–7:00	ON THE LAWN Le Masque & Makiaje: Fantastic Face Painting / Henna Design by Majalehn Back to *Life!* Chair Massage Hurdy Gurdy Monkey and Me
4:30	Tom Murphy LAWN NEAR SHED
5:15	Randy Judkins LAWN NEAR SHED
6:00	The FOOLZ CHAMBER MUSIC HALL

❖ ❖ ❖

KOUSSEVITZKY MUSIC SHED

7:00 **JAMES TAYLOR**

[see separate program handout]

Fireworks will take place over the Stockbridge Bowl following the evening concert

Please note: In case of inclement weather, the performances scheduled for the Manor House Lawn next to the Visitor Center will take place in the Chamber Music Hall.

Pre-concert Performers and Activities

Tom Murphy was born and raised in Pottsville, Pennsylvania, where he graduated from Pottsville High. After receiving his bachelor's degree from East Stroudsburg University, he moved to Stowe, Vermont, where he spent two years as a professional acrobatic skier before turning his energies to the stage. He co-founded two international touring comedy troupes, Mountain Mime and Klown Shoes, and taught in Denmark, France, Germany, Austria, and in the United States (at the Boston University Theater Institute and Ringling Brothers' Clown College). Mr. Murphy has been featured in a Showtime special from "The Just for Laughs Festival" in Montreal. In Paris he was awarded "Number One Clown" at the 1987 international circus competition, Cirque De Demain. After a three-month engagement at the International Resorts Hotel in Atlantic City, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms and Patrick Dempsey. For more than a decade, Mr. Murphy has been touring primarily in Europe and the United States, where he has built a solid reputation as a Theater Clown, continuing the slapstick tradition of Keaton, Lloyd, and Chaplin. No stranger to Broadway, in 1984 he co-produced with clarinetist Jean Kopperud a show entitled *The Ladder and the Clarinet at the Symphony Space*—it was just a bit shy of critical acclaim. In November 1998 Mr. Murphy performed his solo show on Broadway at the New Victory Theater, a thirteen-performance, sold-out engagement that also earned critical acclaim.

Veterans of film, television, and the stage, the **FOOLZ** are a character-driven amalgam of comedy, music, and juggling, visually demonstrating the power of cooperation between two performers with very different dispositions. Their theatrics blend laugh-till-it-hurts comedy, quirky music, and dazzling physical feats that push the limits of human absurdity. The FOOLZ were recently featured on Europe's top-rated TV show from Paris, *Les Plus Grand Cabaret du Monde*, China's TV hit comedy festival from Beijing, and the HBO Comedy Festival in Las Vegas. The duo have performed their family-friendly act in twenty-six countries. Never two shows the same, expect the unexpected!

A unique motivational speaker, **Randy Judkins** has presented his original, interactive programs on humor in our lives, change, stress, self-concept, and teamwork for numerous professional groups, schools, and companies in over 25 U.S. states, Canada, and Europe. Randy has instructed at the Ringling Brothers Barnum & Bailey Clown College in Florida and served as a character consultant for Tri-Star Pictures and as a *Circus of the Stars* trainer in Hollywood. He has appeared in a handful of television commercials and independent films in his native state of Maine and in a special *CBS This Morning* segment filmed on location in Burlington, Vermont. The Juilliard School of Drama in New York City hired Randy to teach a series of master classes in character and physical theater. In 2002 he founded the comedy trio "The Maine Hysterical Society," whose mission is "to preserve, promote, and provoke laughter" through song satires, sketch comedy, and improvisation. In the summer of 2005 he gathered sponsors and raised over

$1,200 for the Boys and Girls Clubs of Greater Portland by running in the "Beach to Beacon" 10K Road Race while juggling three balls the entire 6.2 miles. He finished the race under an hour and he did not drop a ball.

Theatre Nouveau artistes offer **Fantastic Face Painting (Makiaje) & Henna Design** for its 20th season at Tanglewood's July 4th celebration. This fine facial artistry consists of hand-blended, colour-coordinated, folk-arte Renaissance designs and masques. Each one, an improviZensation, is delicately dramatic, uplifting one's creative spirit. Artistic director **Majalehn** is also developing a *theatre nouveau* (new theatre with an evocative vision) and offers "*the new danse of theatre*" sessions, a unique movement-theatre discipline, interweaving theatre, music, and danse as profound performance artistry.

Established in 1980, **Hurdy Gurdy Monkey and Me** started out as a man, a monkey, and a dream—OK, OK, it wasn't *that* dramatic—but close! Tony Lupo founded Hurdy Gurdy Monkey and Me after studying the lost art of old-fashioned organ grinding. Coco the monkey (Tony's famous better half) has been with Tony for 28 amazing years. Tony has raised her since she was a baby, creating his own reward training system. Coco and Tony have a special bond that radiates whenever they perform. They are one of only two organ grinder and monkey teams left on the east coast and only one of three teams in the U.S. preserving this 140-year-old entertainment tradition. New England's only live performing monkey act has been featured on many television programs, including *Late Night with David Letterman, Saturday Night Live, Chronicle,* and NBC's *Today Show.* Tony and Coco were featured in the television movie *The Kennedys and the Fitzgeralds* and have received the prestigious comedic honor of a lifetime membership to the Harvard Lampoon. Topping their list of impressive appearances, however, is performing at the BSO's 4th of July Celebration at Tanglewood for 26 consecutive years.

Please note that the program for the James Taylor concert is being distributed separately.

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James Taylor at Tanglewood

Thursday, July 3, and Friday, July 4, 2008



2008 "Band of Legends" Tour

A Message from James Taylor

I have had the good fortune to return, almost yearly, to this most unique and beautiful of musical venues—Tanglewood's Koussevitzky Music Shed. It was the first such "shed" and is the model for scores of other similar music festivals across the land.

As a touring musician, I have occasion to play many of these places but there's still no place like home.

Six months ago, when the Berkshire landscape was frozen over with ice and deep snow, this band came together in a converted barn here in Lenox and recorded an album of other peoples' music ("covers"). It's something we've been wanting to do for years. Half of the songs are what you could call soul music from the '60s and '70s; some are from the '50s.

The album will be released in September and I don't want to give too much away, but we'd like to play some songs from it tonight, including Big Mama Thornton's version of "Hound Dog," Junior Walker's "Road Runner," and a lovely old tune by the Temptations, "It's Growing." Not to worry—there are plenty of our old favorites in store too.

Over time, I become increasingly grateful to be able to make music with these incredible players. And we've been blessed with an audience here, more than anywhere else, that has sustained and supported us for a remarkable length of time.

Thank you to all of you here tonight for a lovely ride.



Yo-Yo Ma and James Taylor at The Barn, Lenox, MA, March 2008

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As members of the Berkshire community, Kim and James Taylor join the many generous individuals, businesses, and foundations who help keep Tanglewood's gates open by making an annual financial contribution. Each summer, Tanglewood presents a dynamic range of concerts by the Boston Symphony and Boston Pops as well as by visiting ensembles and popular artists. But even with popular artists like James Taylor, ticket prices do not cover the cost of operating this beautiful piece of the Berkshire landscape.

With a gift of $75 or more, you can join the Taylors and many other music lovers to help keep the joy of Tanglewood alive. Become a Friend of Tanglewood! In return, you'll enjoy many exclusive member benefits like advance ticket ordering to make your Tanglewood experience even better.

For more information about becoming a Friend of Tanglewood, visit the membership cart, just inside the main gate, call the Friends Office at 413-637-5261, or visit tanglewood.org/contribute.

"Band of Legends"

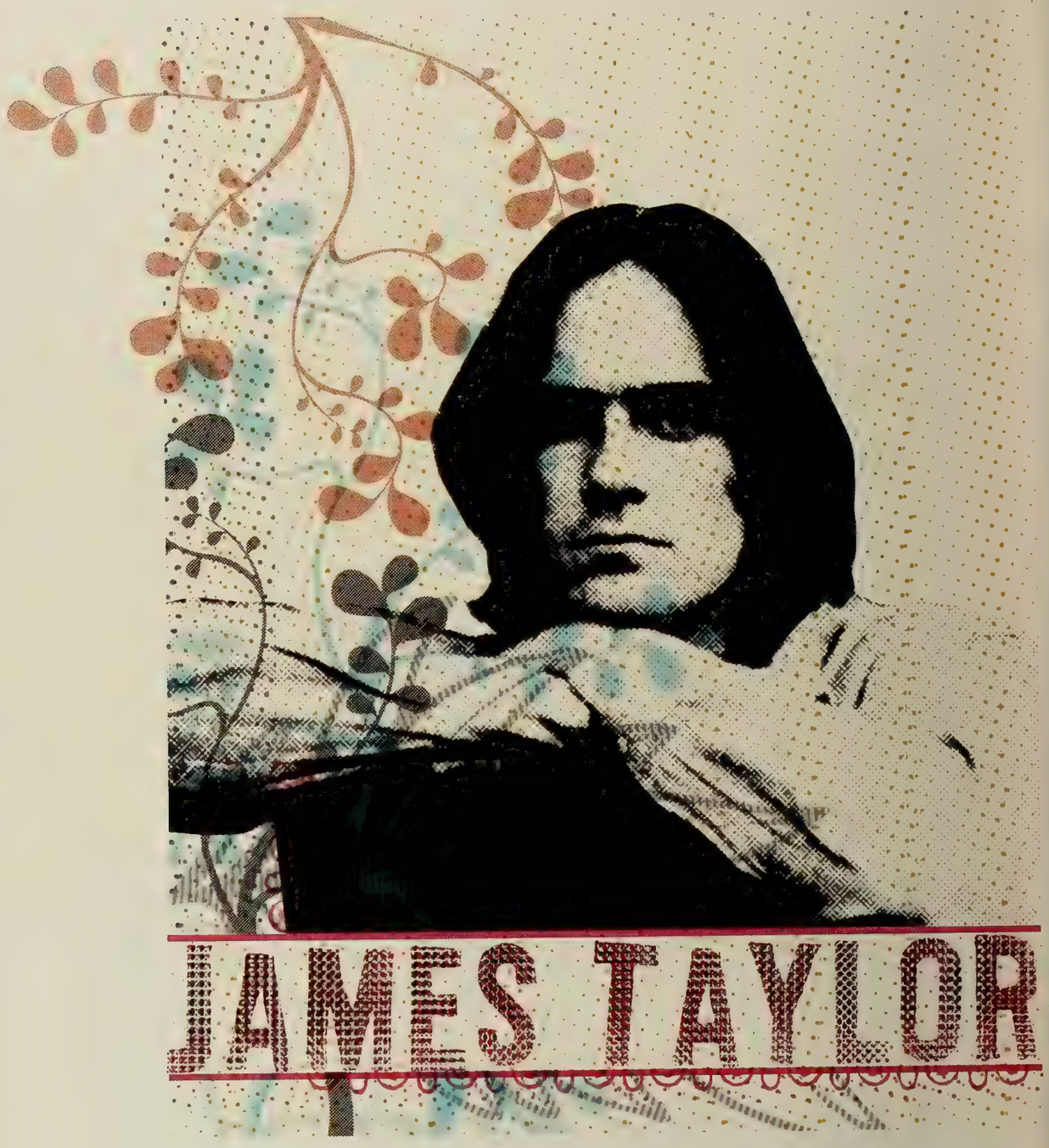
James Taylor - guitars, vocals

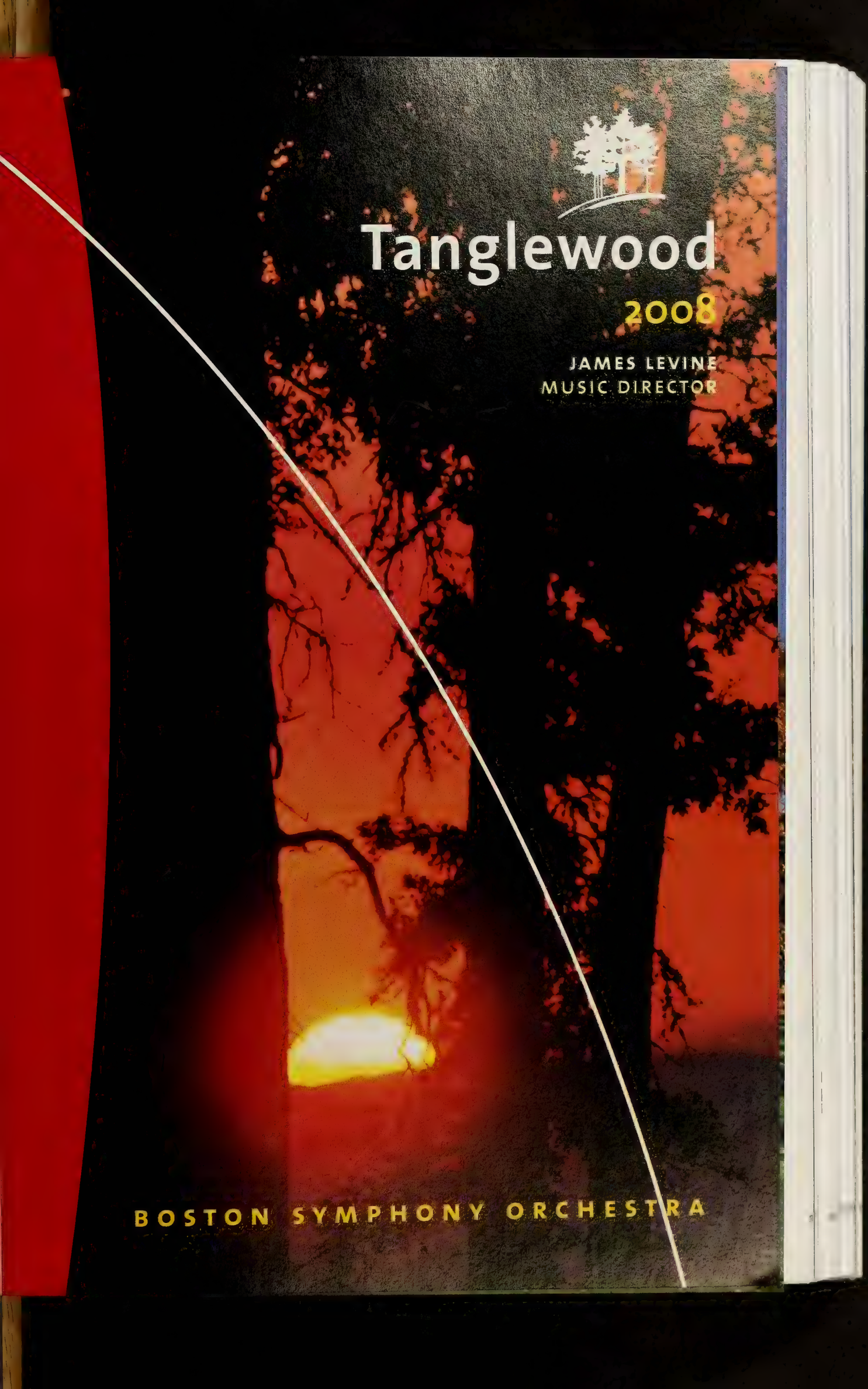
Luis Conte - percussion
Walt Fowler - horns
Steve Gadd - drums
Larry Goldings - keyboards
Jimmy Johnson - bass
Michael Landau - electric guitars
David Lasley - vocals
Kate Markowitz - vocals
Lou Marini - horns
Arnold McCuller - vocals
Andrea Zonn - vocals, fiddle

Cover page (left to right): Luis Conte, David Lasley, Kate Markowitz, Lou Marini, Jimmy Johnson, Andrea Zonn, Michael Landau, James Taylor, Walt Fowler, Arnold McCuller, Larry Goldings, Steve Gadd

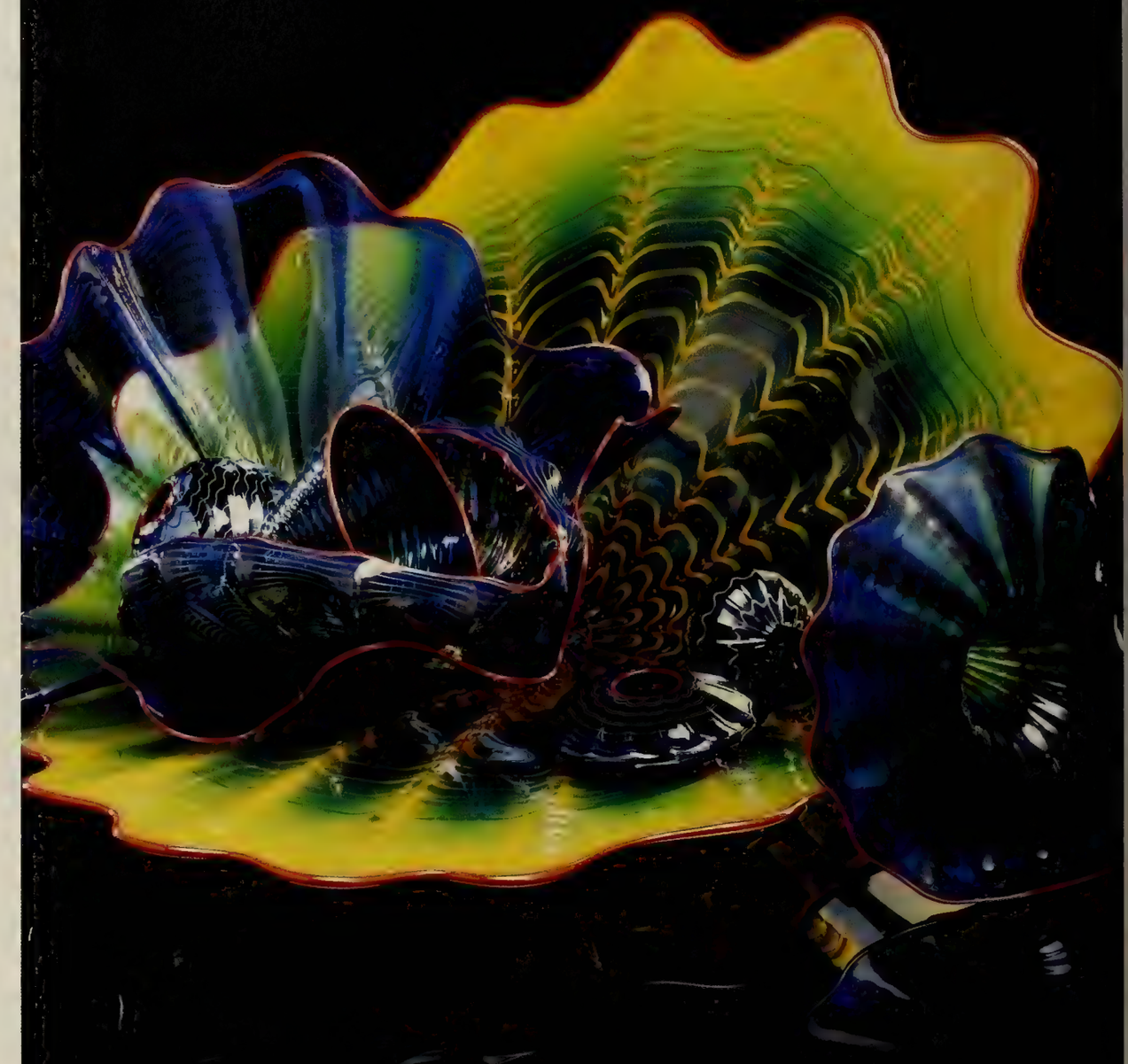
Keep up with James at his official website: www.jamestaylor.com
Coming in September 2008—"James Taylor *Covers*"

Photos: Rob Fortunato


JAMES TAYLOR


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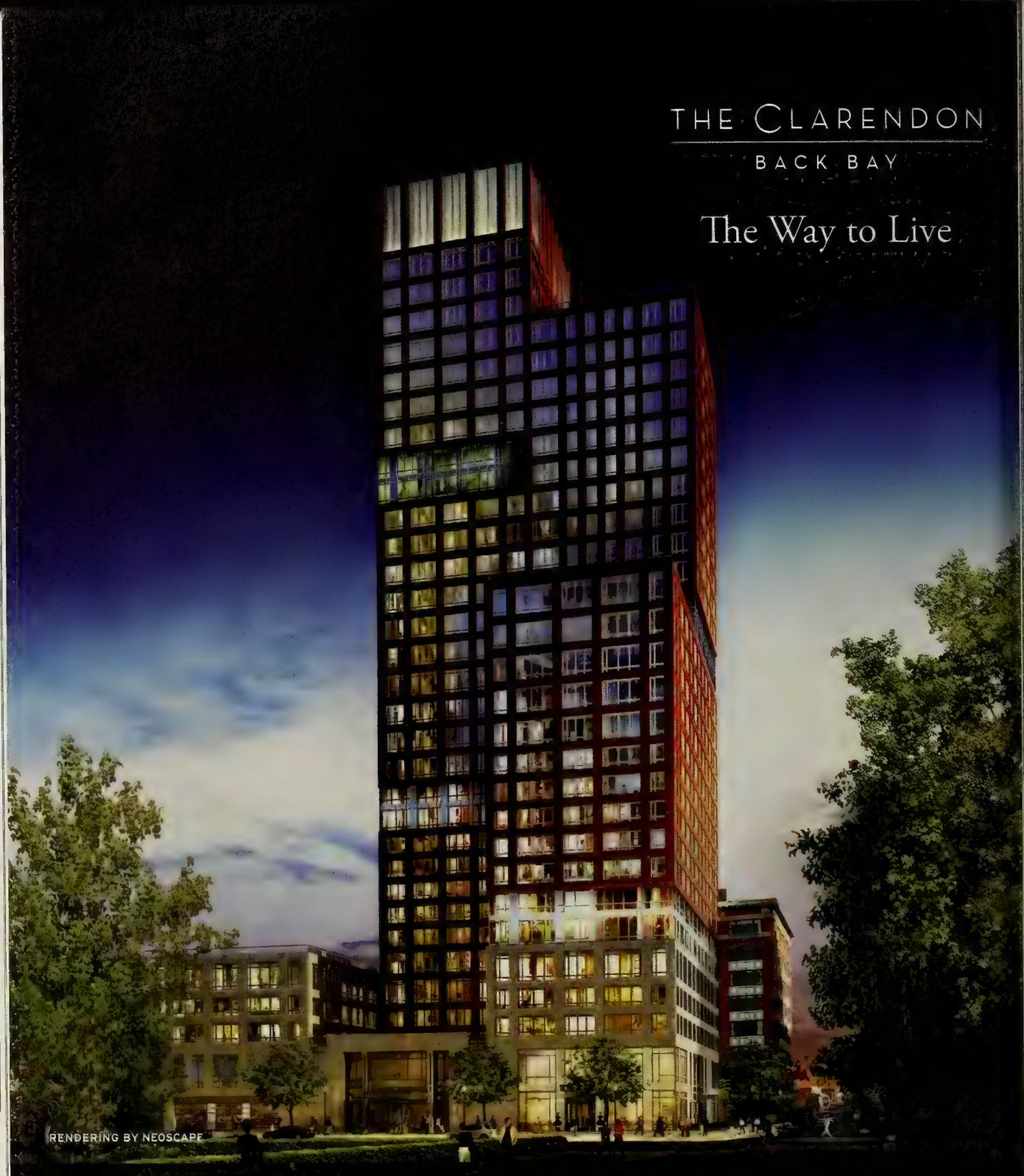


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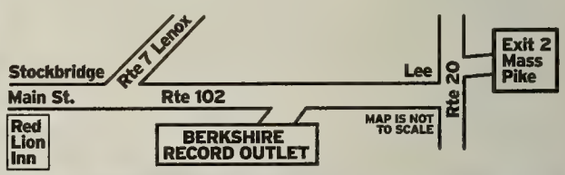
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An Expanded "Special Focus" Exhibit at the Tanglewood Visitor Center and Highwood

Carter's Century—
An Exhibit Celebrating the Life and Music of Elliott Carter
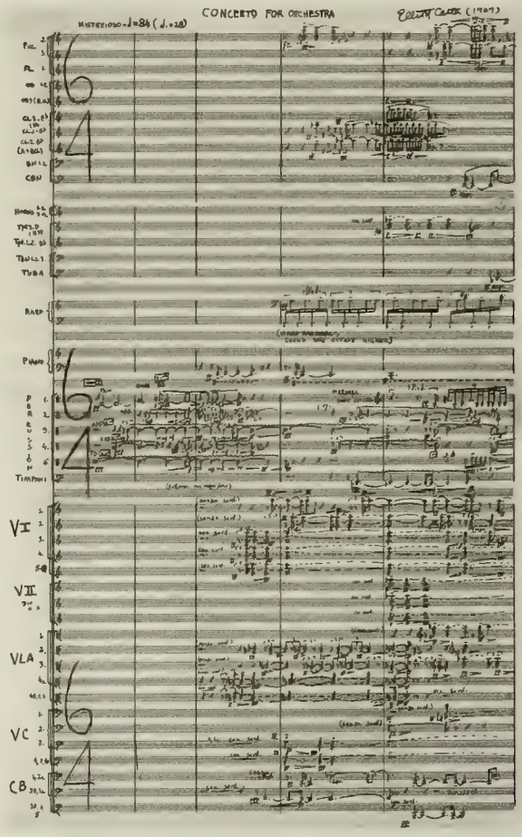


Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)

In conjunction with Tanglewood's 2008 Festival of Contemporary Music (July 20-24) celebrating Elliott Carter's 100th-birthday year, a comprehensive exhibit mounted by the BSO Archives celebrates the life and music of one of America's greatest composers. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland.

This expanded exhibit is located in the Tanglewood Visitor Center and on the first floor of the Highwood Manor House (midway between the Koussevitzky Music Shed and Ozawa Hall).

The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.



First page of the manuscript score of Carter's Concerto for Orchestra (1966-1969), the composer's first commission from a major orchestra, premiered in February 1970 by the New York Philharmonic (courtesy Paul Sacher Foundation, Basel)



Aaron Copland, Elliott Carter, and Leonard Bernstein, c.1970 (photographer unknown; courtesy Elliott Carter)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (photo: BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

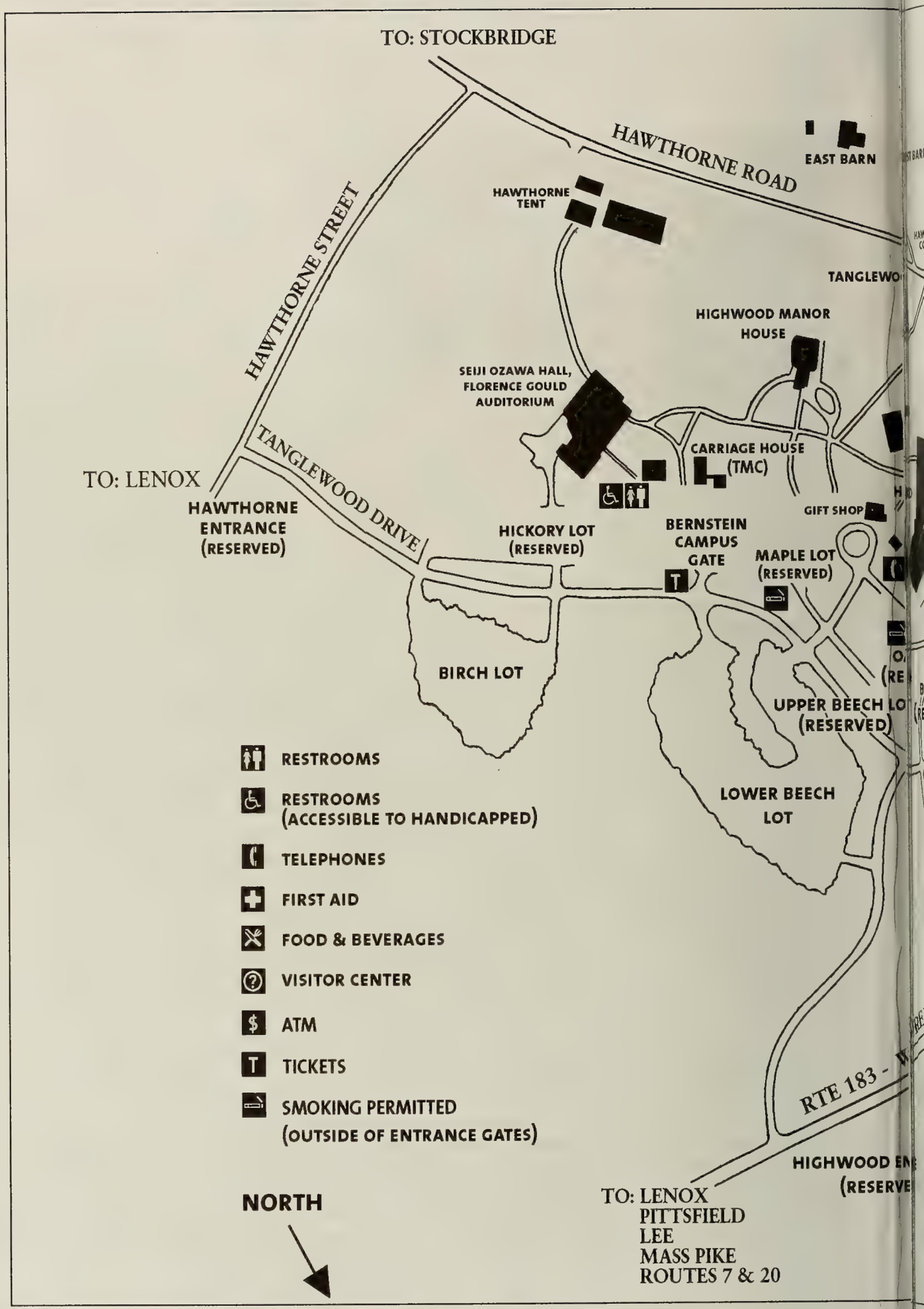
The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed on August 2 of Tchaikovsky's *Eugene Onegin* conducted by James Levine with a guest cast of internationally renowned singers, and TMCO concerts in Ozawa Hall led by Maestro Levine, Bernard Haitink, Stefan Asbury, and Rafael Frühbeck de Burgos. The season also includes a fully staged TMC production of Kurt Weill's *Rise and Fall of the City of Mahagonny* conducted by James Levine (August 9-11 in the Theatre) and a fourth collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra—a concert performance of Stephen Sondheim's *A Little Night Music* (July 8 in the Shed). The TMC season again opens with a residency by the Mark Morris Dance Group, culminating in two performances by the company (June 26 and 27), including the premiere of a new Mark Morris work choreographed to Samuel Barber's *Excursions* for piano, as well as works from the MMDG repertoire, with music performed by TMC singers and pianists. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2008 Festival of Contemporary Music—an annual five-day celebration of the music of our time—will this year be directed by James Levine, and will concentrate exclusively, for the first time, on the works of a single composer—Elliott Carter, in his centennial year. The Festival (July 20-24) will include ten concerts—three of them with full orchestra—as well as a film-showing, panels and symposia, and an interview with Mr. Carter. The start of the TMC season again includes an intensive string quartet seminar, led by members of the Juilliard, Concord, Muir, and Takács quartets. A highlight of the Composition Program is the annual project focusing on inter-arts collaborations—this season an exploration of music and poetry, with, as guest faculty members, composer Shulamit Ran and poet Lloyd Schwartz, the newly written works to be performed in an Ozawa Hall concert on July 29.

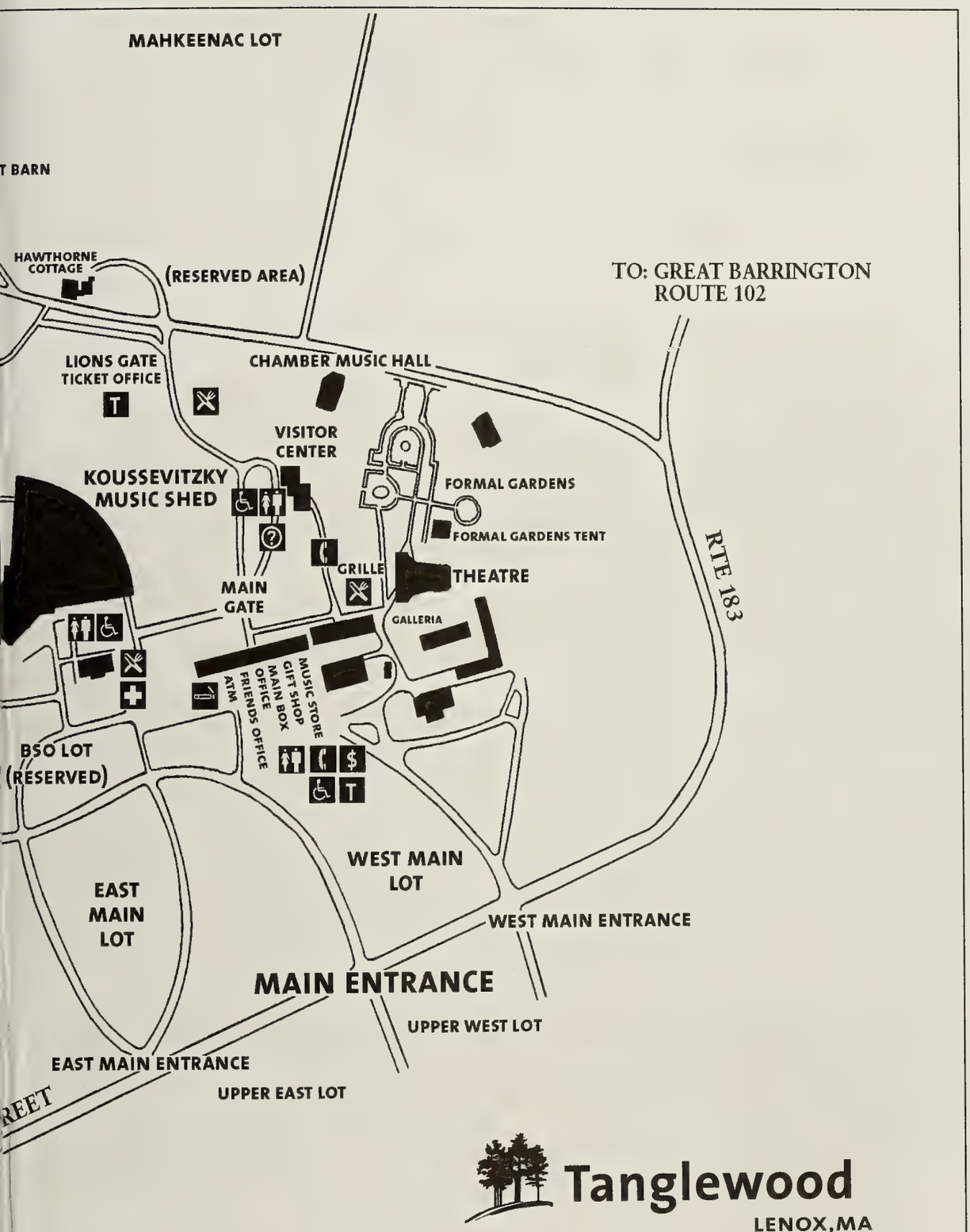


BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni" (photo: Walter H. Scott)

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.


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Tanglewood

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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitsky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.

Dining at Tanglewood

Enjoy unparalleled cuisine and gourmet picnic options – in a spectacular setting!



Tanglewood Café and Grille:

Both offering mouth-watering hamburgers, deli, soups, pizzas, salads, sandwiches and desserts.

or

Meal-To-Go:

Place your order online several days ahead, and pick it up when you arrive.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

James Levine

Now in his fourth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2008 Tanglewood season include Berlioz's *Les Troyens* in concert with the Boston Symphony Orchestra; Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra; a fully staged Tanglewood Music Center production of Weill's *Rise and Fall of the City of Mahagonny*; a BSO concert of Elliott Carter's music as part of this summer's Festival of Contemporary Music marking the composer's 100th-birthday year, and John Harbison's new Symphony No. 5 with the BSO, as well as BSO performances of works by Bach, Brahms, Haydn, Mahler, Mozart, and Schubert. Also as part of his continuing involvement with the Tanglewood Music Center, he leads classes devoted to orchestral repertoire, Lieder, and opera with the TMC's Instrumental, Vocal, and Conducting Fellows. Highlights of his forthcoming 2008-09 BSO season include a special Opening Night all-Russian program; Brahms's *Ein deutsches Requiem*; the world premieres of BSO-commissioned works by Elliott Carter, Leon Kirchner, and Gunther Schuller; concert performances of Verdi's *Simon Boccanegra*; a selection of Mozart symphonies ranging from early works to the final three; Mahler's Symphony No. 6, and Tchaikovsky's *Pathétique* Symphony, as well as music of Beethoven, Berlioz, Boulez, Brahms, Messiaen, Schumann, and Stravinsky. Following the 2007 Tanglewood season, he and the Boston Symphony Orchestra made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen. He became music director in the fall of 2004, having been named music director designate in October 2001.



(photo: Michael J. Lutch)

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 83 different operas, including thirteen company premieres. In 2008-09 Maestro Levine leads the MET's Opening Night gala featuring Renée Fleming; a free performance of Verdi's Requiem marking the first anniversary of Luciano Pavarotti's death; a 125th Anniversary Gala (also celebrating the 40th anniversary of Plácido Domingo's Met debut) featuring recreations of scenes from historic Met productions; the final revival of Wagner's *Ring* cycle in Otto Schenk's production; a new Robert Lepage production of Berlioz's *Damnation of Faust*, and a revival of Gluck's *Orfeo ed Euridice* in Mark Morris's production, and as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor

piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).



(photo: Michael J. Lutch)

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and the newly created Opera Honor award presented by the National Endowment for the Arts.



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Bernard Haitink

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa

Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

Sheila Fiekowsky*
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Jennie Shames*
Theodore W. and Evelyn Berenson Family chair

Valeria Vilker Kuchment*
Stephanie Morris Marryott and Franklin J. Marryott chair

Tatiana Dimitriades*
Catherine and Paul Buttenwieser chair

Si-Jing Huang*
Mary B. Saltonstall chair, fully funded in perpetuity

Nicole Monahan*#
Kristin and Roger Servison chair

Wendy Putnam*
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Xin Ding*

Glen Cherry*

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

Nancy Bracken*
Robert Bradford Newman chair, fully funded in perpetuity

Aza Raykhtsaum*

Bonnie Bewick*

James Cooke*

Victor Romanul*
Bessie Pappas chair

Catherine French*

Kelly Barr*#

Jason Horowitz*

Julianne Lee*

Gerald Elias°

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

Marvin Moon*#

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller*
Charles and JoAnne Dickinson chair

Owen Young*
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce*
Stephen and Dorothy Weber chair

Mickey Katz*
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

(position vacant)
Lillian and Nathan R. Miller chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne
Kathryn H. and Edward M. Lupean chair

James Orleans*

Todd Seeber*
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall*

Flutes

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Linda Toote°

Piccolo

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

(position vacant)
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

Darren Acosta°

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

(position vacant)
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

Voice and Chorus

John Oliver
Tanglewood Festival
Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductors

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

Personnel Managers

Lynn G. Larsen

Bruce M. Creditor

Stage Manager

John Demick

* *participating in a system of rotated seating*

\# *on leave*

° *substituting*

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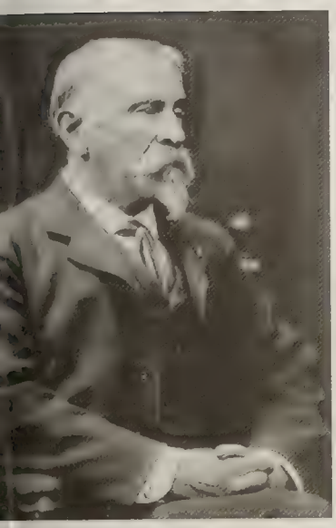
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Sunday, noon – 6pm

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Performance Hours

A Brief History of the Boston Symphony Orchestra

Now in its 127th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (photo: BSO Archives)

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appoint-



ment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882 (photo: BSO Archives)

In 1929 the free Esplana de concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides

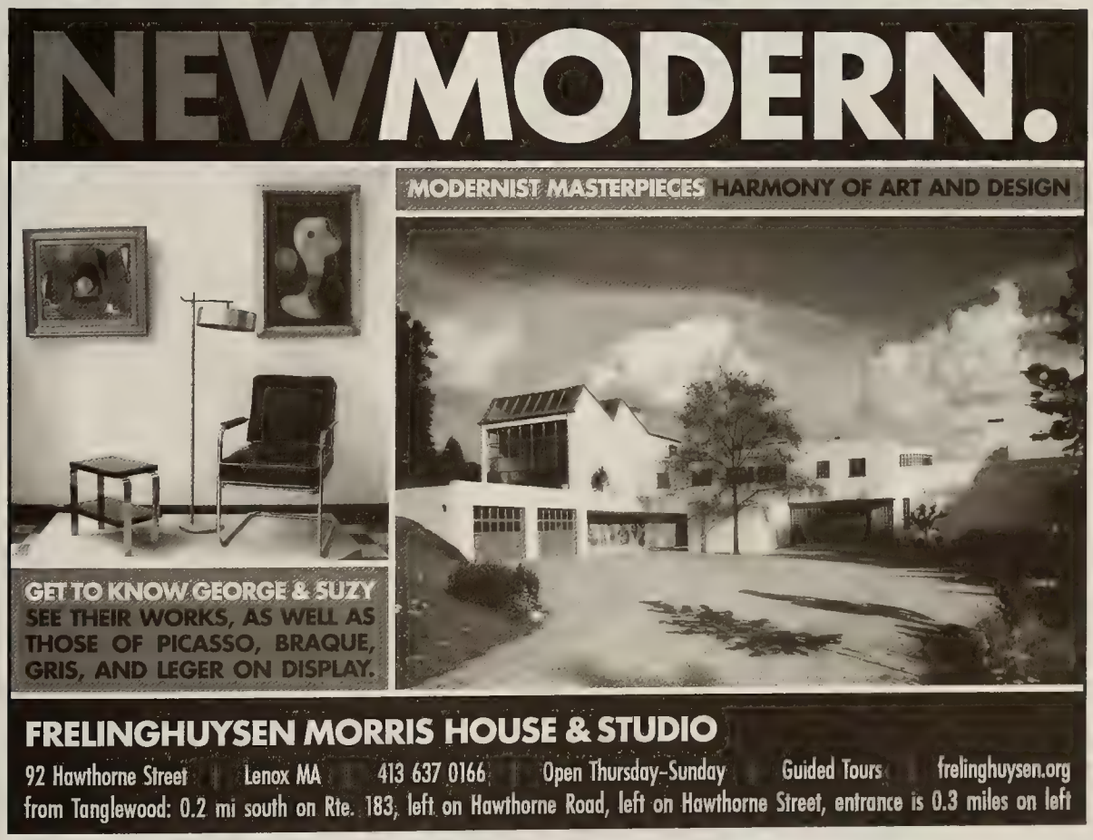
maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Rush ticket line at Symphony Hall, probably in the 1930s (photo: BSO Archives)

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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Opera

Opera Double Bill:
Karol Szymanowski's
HARNASIE and
KING ROGER (The Shepherd)
July 25, 27, 31, August 2, 3
American Symphony Orchestra
Conducted by Leon Botstein

Wroclaw Opera Chorus
Directed and designed by Lech Majewski
Choreographed by Noemie Lafrance

Dance

World Premiere
ROMEO & JULIET,
ON MOTIFS OF SHAKESPEARE
July 4, 5, 6, 8, 9
Music by Sergey Prokofiev
Choreography by Mark Morris
Performed by the Mark Morris Dance Group

American Symphony Orchestra
Conducted by Leon Botstein

Theater

UNCLE VÁNYA
July 9–13, 16–20
Written by Anton Chekhov
Directed by Erica Schmidt
With Peter Dinklage as Uncle Ványa

Musical Theater

OF THEE I SING
August 1–3, 6–10
Music by George Gershwin
Lyrics by Ira Gershwin
Book by George S. Kaufman and Morrie Ryskind
Conducted by James Bagwell
Directed and choreographed by Will Pomerantz

Bard Music Festival

Nineteenth Season
PROKOFIEV AND HIS WORLD
August 8–10, 15–17
Two weekends of concerts, panels, and other events bring the musical world of Sergey Prokofiev vividly to life.

Film Festival

Cinéma Transcontinentale: America, Russia, and France in the 1930s
July 6 – August 14
A varied look at the first, formative decade of the "talkies" through a select mix of classics and lesser-known masterpieces, with special focus on two American genres beloved by Sergey Prokofiev: the musical and the screwball comedy. Also, Prokofiev's two great collaborations with Sergei Eisenstein, *Alexander Nevsky* and *Ivan the Terrible, Parts I* and *II*.

Special Events

SPIEGELTENT
July 5 – August 17
The Spiegeltent is the very essence of a festival club and European "kabaret salon." With its ballooning velvet canopies, ornate booths, and dazzling mirrors, it's the perfect venue for rollicking late-night performances and intimate dining.

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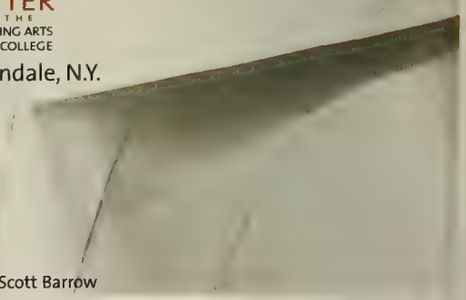
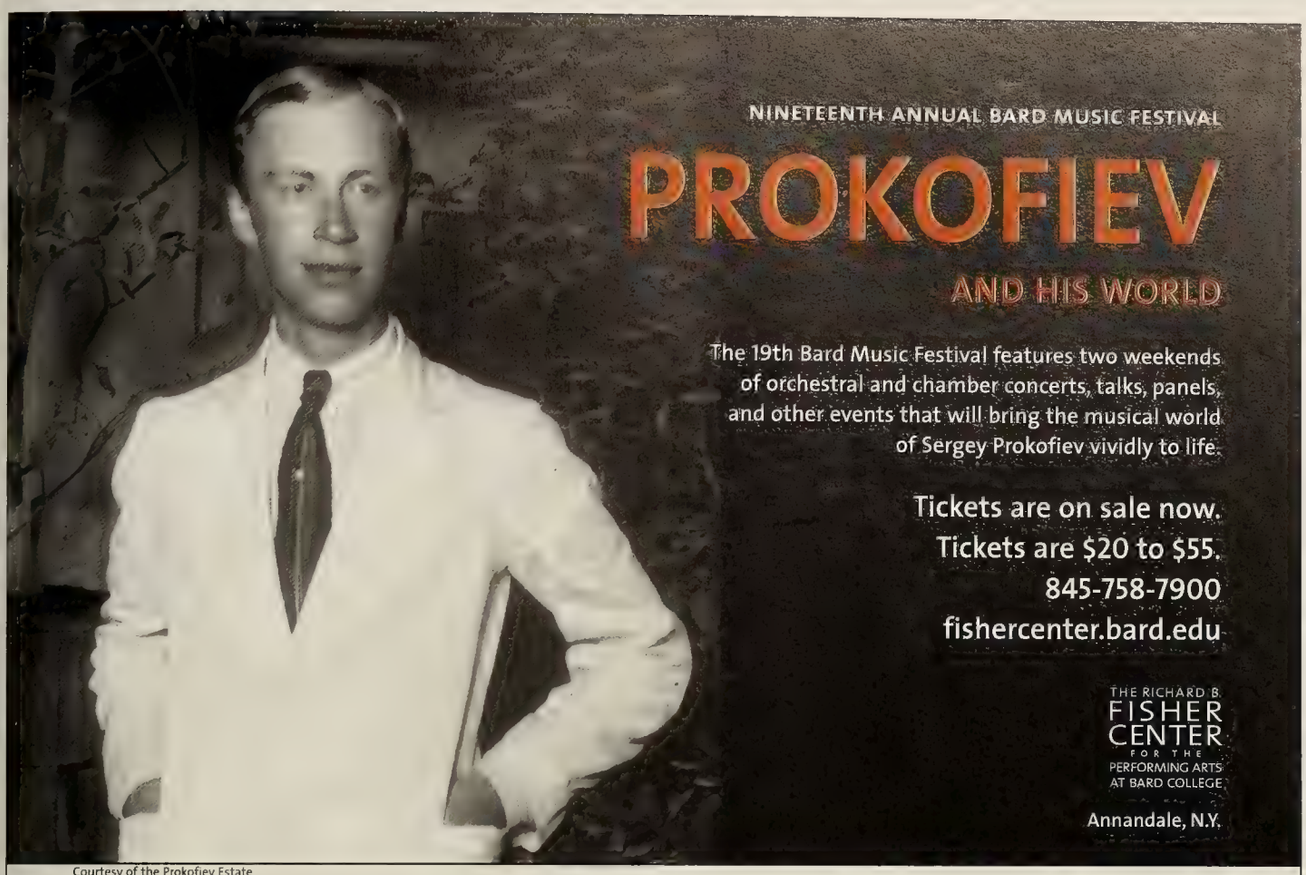


Photo: Scott Barrow



Courtesy of the Prokofiev Estate

WEEKEND ONE AUGUST 8–10
FROM EAST TO WEST

FRIDAY, AUGUST 8

PROGRAM ONE
FROM RUSSIA AND BACK: THE CAREER OF SERGEY PROKOFIEV
Works by Prokofiev

SATURDAY, AUGUST 9

PROGRAM TWO
BEFORE EMIGRATION: TEACHERS AND INFLUENCES
Chamber works by Prokofiev, Tcherepnin, Glière, Taneyev, Medtner, Stravinsky, Glazunov

PROGRAM THREE
THE SILVER AGE: MYSTIC SYMBOLS
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Lyadov, Rimsky-Korsakov, Scriabin, Achron

SUNDAY, AUGUST 10

PROGRAM FOUR
THE PARIS YEARS
Chamber works by Prokofiev, Poulenc, Honegger, Milhaud, Satie, Ravel, Tailleferre, Stravinsky, Auric

PROGRAM FIVE
THE CULT OF THE CHILD
Works by Prokofiev, Poulenc, Ravel, Carpenter, Satie

WEEKEND TWO AUGUST 15–17
THE FAUSTIAN PACT

FRIDAY, AUGUST 15

PROGRAM SIX
WHITE RUSSIANS ABROAD
Choral works by Prokofiev, Grechaninoff, Rachmaninoff, Stravinsky, Obukhov

SATURDAY, AUGUST 16

PROGRAM SEVEN
FROM BROADWAY TO GORKY STREET
Songs by Prokofiev, Duke, Gershwin, Kern, Porter, Dunayevsky, Shostakovich

PROGRAM EIGHT
THE RETURN TO THE U.S.S.R.
Chamber works by Prokofiev, Shostakovich, Khachaturian, Feinberg

PROGRAM NINE
MANUFACTURING A SOVIET SOUND
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Shebalin, Myaskovsky

SUNDAY, AUGUST 17

PROGRAM TEN
FORMALISM: CHALLENGE AND RESPONSE
Chamber works by Prokofiev, Shostakovich, Kabalevsky, Shcherbachyov

PROGRAM ELEVEN
20TH-CENTURY RUSSIA: NOSTALGIA AND REALITY
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Dukelsky, Rachmaninoff


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Table of Contents

3 "A PRAIRIE HOME COMPANION" with GARRISON KEILLOR
Live broadcast from the Koussevitzky Music Shed

Saturday, June 28, 5:45pm, with special guests Donald Hall and the Del McCoury Band

12 BOSTON SYMPHONY ORCHESTRA CONCERTS OF JULY 5 AND 6
JAMES LEVINE conducting

Saturday, July 5, 8:30pm—BERLIOZ "LES TROYENS"
Part I: "The Capture of Troy"

Sunday, July 6, 2:30pm—BERLIOZ "LES TROYENS"
Part II: "The Trojans at Carthage"

Notes on the Program

17 From the Music Director
21 Synopsis of "Les Troyens"
25 Hector Berlioz's "Les Troyens"

35 Guest Artists

"This Week at Tanglewood"

New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. "This Week at Tanglewood" begins on Friday, July 11, with BSO Artistic Administrator Anthony Fogg as moderator, and continues with director/singer/radio commentator Ira Siff as moderator on July 18 and 25, and August 1, 8, 15, and 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

The Pre-Rehearsal Talk for the July 26 Saturday-morning Open Rehearsal will offer a behind-the-scenes look at the preparation for that evening's Film Night at Tanglewood under the direction of John Williams.

Koussevitzky Shed lawn video projections provided by Myriad Productions, Saratoga Strings, NY

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2008 Tanglewood

Saturday, June 28, 5:45pm

A Prairie Home Companion®

Our 1185th Live Broadcast,
from the Koussevitzky Music Shed at Tanglewood in Lenox, MA

On Tonight's Show

The Royal Academy of Radio Actors
Fred Newman
Tim Russell
Sue Scott

The Guy's All-Star Shoe Band
Rich Dworsky
Pat Donohue
Gary Raynor
Peter Johnson
Andy Stein

With Special Guests
Donald Hall
Del McCoury Band

And Your Host
Garrison Keillor

A Prairie Home Companion® is produced by Prairie Home Productions and distributed nationwide by American Public Media.

Please Note: Microphones within the theater pick up your applause and laughter as part of our live radio broadcast. Please turn off your pagers, telephones, and watch alarms. They are audible over the air. Unauthorized video or audio recording of **A Prairie Home Companion®** is not permitted.

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Steinway and Sons Pianos, selected exclusively for Tanglewood

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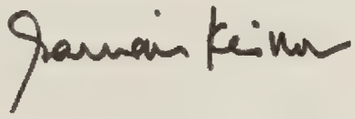
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My Career in Radio

I'm a radio man for thirty years
In old St. Paul, a variety show
Like shows I used to hear, my dears,
When I was your age, long ago.
To people my age, I'm an imitator
Of Fred Allen, Bob & Ray,
Jack Benny, the *Lux Radio Theater*,
But those old people are passing away.
And to younger people who were born
Too late to hear the old songs sung,
I'm the inventor of the form,
And I say, thank God for the young.
When all the old people die who ever heard
Jean Shepherd, my reputation will be secured.



Garrison Keillor has been the host of *A Prairie Home Companion* for more than three decades. His numerous books include *Lake Wobegon Days*, *The Book of Guys*, *Lake Wobegon Summer 1956*, *Wobegon Boy*, and *Pontoon* (Viking), his latest. He is the editor of *Good Poems* and *Good Poems for Hard Times*, collections of poetry featured on his daily literary radio series, "The Writer's Almanac." His weekly op-ed column, "The Old Scout," appears in newspapers coast to coast. And when he's not hunched over the laptop, tapping out another bit of writing, he loves to sing—especially with family and friends and large groups of people who also love to sing.

Guy's All-Star Shoe Band is led by *A Prairie Home Companion* music director **Richard Dworsky**. A keyboard master with an arsenal of ideas, he has worked with artists from Al Jarreau to Kristin Chenoweth to the Hopeful Gospel Quartet. His latest CD is *So Near and Dear to Me* (Prairie Home Productions). Chet Atkins called **Pat Donohue** (guitar) one of the greatest finger-pickers in the world today. And he writes songs too—recorded by Suzy Bogguss, Kenny Rogers, and others. *Freewayman* (Bluesky Records) is the most recent of Pat's nine albums. **Gary Raynor** (bass) has performed with the Count Basie Band, Sammy Davis, Jr.—with whom he toured for several years—and the Minnesota Klezmer Band. He teaches jazz bass at the McNally Smith College of Music in St. Paul. **Peter Johnson** (percussion) has played klezmer music with Doc Severinsen and jazz with Dave Brubeck. He was a drummer for The Manhattan Transfer and for Gene Pitney. He has toured the world, but he always comes back to home base: Saint Paul. **Andy Stein** (violin, saxophone) definitely has far-flung musical leanings. He collaborated with Garrison Keillor to create the opera *Mr. and Mrs. Olson*, and he has performed with artists such as Itzhak Perlman, Eric Clapton, Smashing Pumpkins, Billy Joel, Tony Bennett, Ray Charles, and Bob Dylan.

One minute he's mild-mannered **Tim Russell**; the next he's Henry Kissinger or Mr. Rogers or George Bush. *APHC* has yet to stump this man of many voices. He was voted "Best Radio Host" by *Mpls./St. Paul Magazine* and "Outstanding Broadcast Personality" by the Minnesota Broadcasters Association. Minnesota listeners can

catch Tim weekday mornings from 5 to 9 a.m. as entertainment editor on 830 WCCO Radio.

On *APHC*, **Sue Scott** plays everything from ditzy teenagers to *Guy Noir* stunners to leathery crones who've smoked one pack of Camel straights too many. The Tucson, Arizona, native and Dudley Riggs' Brave New Workshop alum is well known for her extensive commercial and voiceover work on radio and television. Or you might find her in a movie role or on a Twin Cities theater stage

Sound effects man **Fred Newman** is an actor, writer, musician, and sound designer for film and TV. He can be seen daily on public television's *Between the Lions*, and he is author of the book (and CD/CD-ROM) *MouthSounds*. Fred admits that, growing up, he was unceremoniously removed from several classrooms, "once by my bottom lip."

By the time he reached his teens, **Donald Hall** knew that he wanted to write for a living. And that's what he's done—dozens of books of poetry and prose, including *The Painted Bed, Without, The Best Day the Worst Day, String Too Short to Be Saved,* and the children's stories *Ox-Cart Man* and *When Willard Met Babe Ruth.* From 1984 to 1989, he served as New Hampshire's poet laureate, and in 2006 the Library of Congress appointed him the nation's poet laureate. Donald Hall's latest book of poetry, *White Apples and the Taste of Stone,* was published by Houghton Mifflin in 2006. His 2007 book *Eagle Farm* (Mariner/Houghton Mifflin) brings together all of his writing on Eagle Pond Farm, the ancestral home in Wilmot, New Hampshire, where Hall has lived for more than 30 years.

When **Del McCoury** was growing up in York County, Pennsylvania, he learned music from his mother, Hazel, a church organist. And he never missed a chance to tune in to the *Grand Ole Opry.* But when his older brother bought a 78rpm record of Flatt and Scruggs, that sealed the deal. Del started playing bluegrass and, a half-century later, he has never looked back. The Del McCoury Band has won nearly every award bluegrass has to offer, including a Grammy for their 2005 CD, *The Company We Keep.* Their latest release is an all-gospel album titled *The Promised Land* (McCoury Music). The band: **Del McCoury**, guitar; **Ronnie McCoury**, mandolin; **Rob McCoury**, banjo; **Jason Carter**, fiddle; **Alan Bartram**, bass.

About the Show

If you showed up on July 6, 1974, at the Janet Wallace Auditorium at Macalester College in Saint Paul and plunked down your $1 admission (50 cents for kids) to attend the very first broadcast of *A Prairie Home Companion,* you were in select company. There were about 12 people in the audience. But those in attendance thought there were worse ways to spend a Saturday afternoon, so Garrison Keillor and the *APHC* team went on to produce close to 500 live shows in the first ten years alone. There were broadcasts from various venues until March 4, 1978, when the show moved to the World Theater, a lovely, crumbling building that was one plaster crack away from the wrecking ball. (Now fully renovated and renamed The Fitzgerald, it is the show's home base.) In June 1987, *APHC* ended for a while. Garrison thought it was a good idea at the time, but only two years later, the show was back, based in New York and called *American Radio Company of the Air.* But there's no place like home. So in 1992 it was back to Minnesota and, soon after, back to the old name: *A Prairie Home Companion.*

There has been plenty of adventure in the past 30-plus years—broadcasts from Canada, Ireland, Scotland, England, Germany, Iceland, and almost every one of the 50 states; wonderful performers, little-known and world-renowned; standing ovations

and stares of bewilderment. We've missed planes, coped with lost luggage, dodged swooping bats and hungry mosquitoes, plodded through blizzards, and flown by the seat of our pants.

Today, *A Prairie Home Companion* is heard by more than 4 million listeners each week on some 580 public radio stations (you'll find a list at www.prairiehome.org), and abroad on America One and the Armed Forces Networks in Europe and the Far East. Garrison recalls, "When the show started, it was something funny to do with my friends, and then it became an achievement that I hoped would be successful, and now it's a good way of life."

Make Plans...

Our **July 5** performance at Ravinia in Highland Park, Illinois, is the last show of the regular season. Want more? *A Prairie Home Companion*'s "Home of the Heart" **Rhubarb Tour** kicks off on August 10th for a 16-city run that will take Keillor and company from coast to coast. Go to www.prairiehome.org for all the details.

A Prairie Home Companion® Staff

Managing Director: Kate Gustafson Sanderson
Broadcast Engineers: Sam Hudson, Talent Producer; Thomas Scheuzger
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Katrina Cicala, Special Projects
Tiffany Hanssen, Producer/Special Projects
Tony Judge, Special Projects
Jason Keillor, Producer/Web Writer
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Russ Ringsak, Touring and Research
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Kathryn Slusher, Producer/Music Librarian

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Opening Night at Tanglewood

Saturday, July 5, 2008

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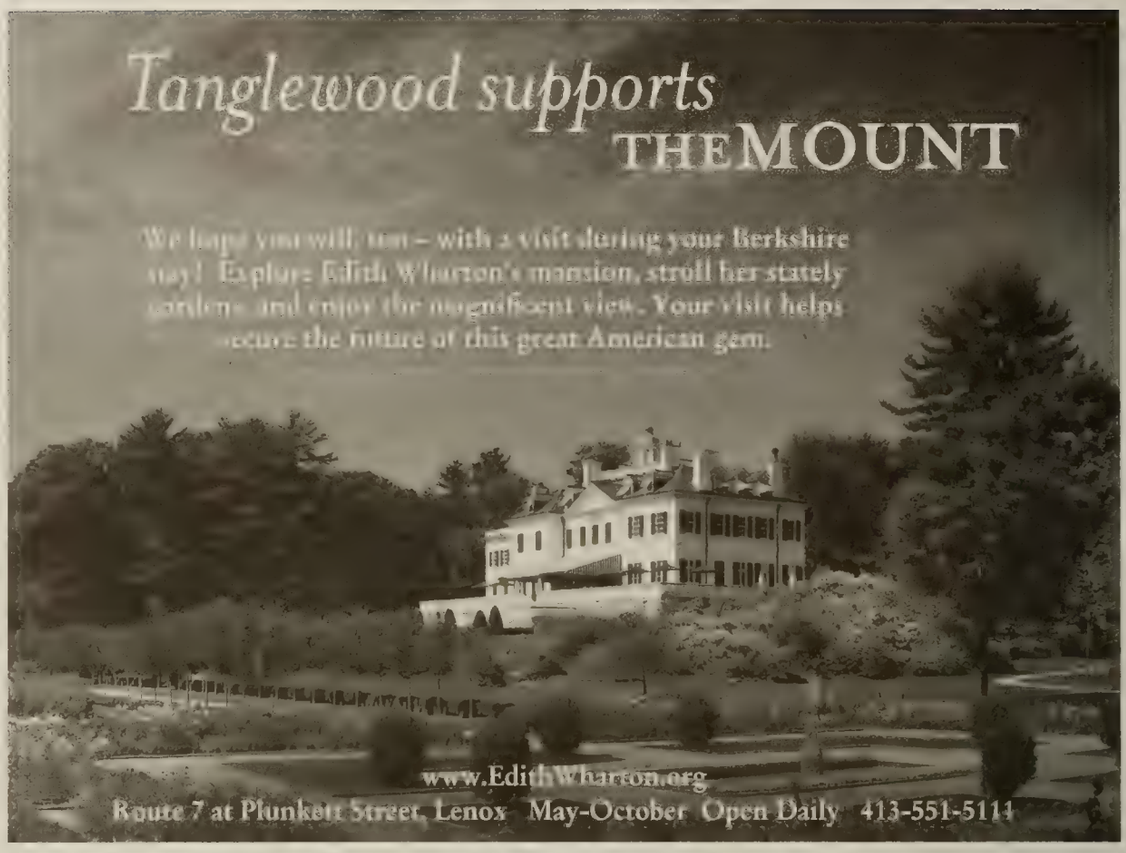
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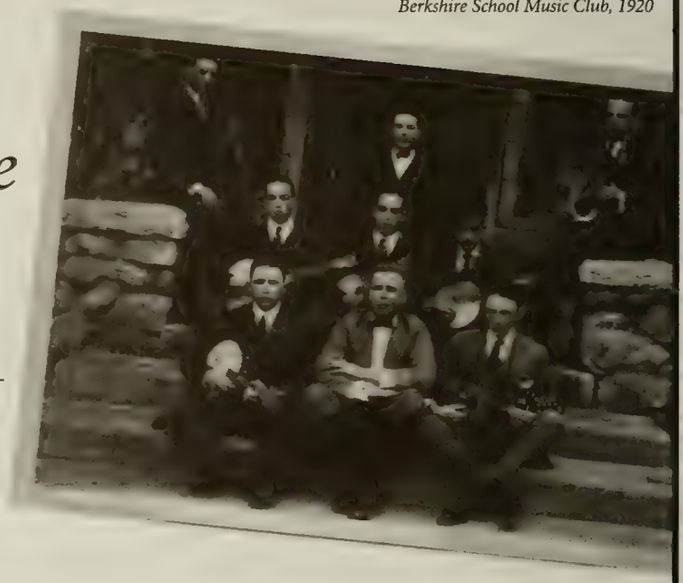
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Names listed as of June 15, 2008.

2008 Tanglewood

Boston Symphony Orchestra
127th season, 2007–2008

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Saturday, July 5, 8:30pm
Opening Night at Tanglewood
SPONSORED BY ARBELLA CHARITABLE FOUNDATION

JAMES LEVINE CONDUCTING

MARCUS HADDOCK, tenor (Aeneas)
ANNA CATERINA ANTONACCI, soprano (Cassandra)
DWAYNE CROFT, baritone (Chorebus)
JULIEN ROBBINS, bass-baritone (Priam)
CLAYTON BRAINERD, bass-baritone (Panthus)
KATE LINDSEY, mezzo-soprano (Ascanius)
JANE BUNNELL, mezzo-soprano (Hecuba)
RONALD NALDI, tenor (Helenus)
DAVID KRAVITZ, baritone (Trojan Soldier)
JAMES COURTNEY, bass-baritone (Greek Captain)
GUSTAV ANDREASSEN, bass (Ghost of Hector)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Bank of America is proud to sponsor the 2008 Tanglewood season.

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In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during the performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

BERLIOZ

Les Troyens, Opera in five acts:
Part I—"The Capture of Troy"
Libretto by the composer after Virgil's "Aeneid"
(performed without intermission)

Setting: Troy, at the end of the siege

ACT I
Site of the abandoned Greek camp on the plains of Troy

ACT II
First Tableau: A room in Aeneas' palace
Second Tableau: Interior of Priam's palace

A synopsis of the plot begins on page 21.

Characters in order of vocal appearance:

A Trojan Soldier David Kravitz, baritone
Cassandra, daughter of Priam Anna Caterina Antonacci, soprano
Chorebus, betrothed to Cassandra Dwayne Croft, baritone
Aeneas, a Trojan hero Marcus Haddock, tenor
Helenus, son of Priam Ronald Naldi, tenor
Ascanius, son of Aeneas Kate Lindsey, mezzo-soprano
Hecuba, Queen of Troy Jane Bunnell, mezzo-soprano
Panthus, a Trojan priest Clayton Brainerd, bass-baritone
Priam, King of Troy Julien Robbins, bass-baritone
Ghost of Hector Gustav Andreassen, bass
A Greek Captain James Courtney, bass-baritone

Chorus of Trojan people; Trojan soldiers; Greek soldiers
. Tanglewood Festival Chorus, John Oliver, conductor

Denise Massé, musical preparation
Julian Kuerti, assistant conductor

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2008 Tanglewood

Boston Symphony Orchestra
127th season, 2007–2008

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE *Music Director*

Sunday, July 6, 2:30pm

JAMES LEVINE CONDUCTING

MARCUS HADDOCK, tenor (Aeneas)
ANNE SOFIE VON OTTER, mezzo-soprano (Dido)
KRISTINN SIGMUNDSSON, bass (Narbal)
CHRISTIN-MARIE HILL, mezzo-soprano (Anna)
KATE LINDSEY, mezzo-soprano (Ascanius)
MATTHEW PLENK, tenor (Iopas)
PHILIPPE CASTAGNER, tenor (Hylas)
CLAYTON BRAINERD, bass-baritone (Panthus)
DAVID KRAVITZ, baritone (First Trojan Sentry)
JAMES COURTNEY, bass-baritone (Second Trojan Sentry)
ANNA CATERINA ANTONACCI, soprano (Ghost of Cassandra)
DWAYNE CROFT, baritone (Ghost of Chorebus)
JULIEN ROBBINS, bass-baritone (Ghost of Priam)
GUSTAV ANDREASSEN, bass (Mercury; Ghost of Hector)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

The Sunday-afternoon concert is supported by a generous gift to the Artistic Initiative from Wilmer and Douglas Thomas.

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BERLIOZ

Les Troyens, Opera in five acts:
Part II—"The Trojans at Carthage"
Libretto by the composer after Virgil's "Aeneid"
Setting: Carthage

A synopsis of the plot begins on page 21.

ACT III
A vast hall in the palace of Dido at Carthage

ACT IV
First Tableau: Royal Hunt and Storm
Second Tableau: Dido's gardens by the sea; sunset

{ I n t e r m i s s i o n }

ACT V
First Tableau: The seashore, covered with Trojan tents; Trojan ships are visible in the harbor; night
Second Tableau: A room in Dido's palace; dawn
Third Tableau: Dido's gardens by the sea; a huge pyre, with steps ascending on each side

Characters in order of vocal appearance:

Dido, Queen of Carthage Anne Sofie von Otter, mezzo-soprano
Anna, Dido's sister Christin-Marie Hill, mezzo-soprano
Iopas, a Tyrian poet at Dido's court Matthew Plenk, tenor
Ascanius, son of Aeneas Kate Lindsey, mezzo-soprano
Panthus, a Trojan priest Clayton Brainerd, bass-baritone
Narbal, Dido's minister Kristinn Sigmundsson, bass
Aeneas, a Trojan hero Marcus Haddock, tenor
Mercury Gustav Andreassen, bass
Hylas, a young Trojan sailor Philippe Castagner, tenor
First Trojan Sentry David Kravitz, baritone
Second Trojan Sentry James Courtney, bass-baritone
Ghost of Priam Julien Robbins, bass-baritone
Ghost of Chorebus Dwayne Croft, bass-baritone
Ghost of Cassandra Anna Caterina Antonacci, soprano
Ghost of Hector Gustav Andreassen, bass

Chorus of Carthaginians; Trojans; Spirits; Nymphs; Fauns
. Tanglewood Festival Chorus, John Oliver, conductor.

Denise Massé, musical preparation
Julian Kuerti, assistant conductor

Supertitles by Christopher Bergen
SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA
David Latham, supertitles technician
John Geller, supertitles caller

Critical score edited by Hugh Macdonald for the New Berlioz Edition
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From the Music Director

I can't tell you how excited I am to be opening the BSO's 2008 Tanglewood season with Berlioz's *Les Troyens*, which also closed our subscription season at Symphony Hall this spring—something I'd really looked forward to for a very long time. Even before I arrived in Boston to become music director of the BSO, I found myself thinking a lot about the orchestra's historic longtime association with Berlioz's music. In addition to the BSO's recordings and performances of Berlioz that I've heard with other conductors, I've by now had the chance to lead the orchestra in *Roméo et Juliette*, the *Symphonie fantastique*, the *Corsair* and *Roman Carnival* overtures, and *La Damnation de Faust* (which we also took to Europe last summer). We have *Harold in Italy* coming up in October, as well as other works (including the *Requiem*) planned for future seasons. But Berlioz's amazing, jaw-dropping *Les Troyens* is something altogether different, an opera on an astonishing scope and scale, and a work that, except for a number of excerpts the BSO has previously performed in Boston or at Tanglewood, is entirely new to the orchestra's repertoire. Given the extraordinary opportunities I've had to work on *Les Troyens* over the years (on stage at the Metropolitan Opera many times, and in several concert settings), and given how much I love it, it's a thrill for me to conduct it here this weekend.



(photo: Michael J. Lutch)

Every composer who writes music based on antiquity, myths, or legend necessarily uses musical thought and language of his own time, but coupled with his own particular imaginings of how best to represent that earlier period (as Ravel did, for example, with the ancient Greek milieu of *Daphnis et Chloé*). This reaches its most extraordinary incarnation in *Les Troyens*, a conception beyond any other single epic work by any other composer I can think of, and in which Berlioz's uniquely individual responses to matters of form, dramaturgy, musical expression, and instrumentation (e.g., his use of specific instruments and instrumental combinations to suggest the sound of an ancient world) are nothing short of incredible.

Les Troyens was never performed complete in Berlioz's lifetime; how he eventually split the opera into two parts is detailed elsewhere in the program book. In fact, Part I only had its first performances ten years after his death. Since we know that Berlioz ultimately had to settle, during his lifetime, for performances of just Part II (and even then with many cuts!), one of the things about *Les Troyens*' history that remains so very moving for me is his own belief that there should have been no practical problems keeping it off the stage. He himself projected timings for each act that, combined with the Paris Opéra's usual four fifteen-minute intermissions, suggested to him what should have been a relatively normal and manageable evening. This may have been ingenuous on his part: in 1867, two years before Berlioz died, Verdi's *Don Carlos* had to be cut by more than half an hour (to 3-1/2 hours), so that Paris Opéra audiences wouldn't miss the last train! But still it suggests how much faith Berlioz had in the practicality of his operatic masterpiece. Unfortunately for him, and entirely apart from questions of practicality, there was just too much about *Les Troyens*, both musically and dramatically, that people were not used to. For example, the formal structure, based in a series of tableaux rather than real action, and arguably Classic to a fault, contrasts so strongly with the opera's Romantic and post-Romantic musical language that people thought he was crazy. As a result, it took a very long time for Berlioz's great achievement to gain recognition and acceptance,

meaning that it found its way to a broad audience only very, very slowly.

Bostonians know how important their city is to the history of *Les Troyens* in the United States. Sarah Caldwell gave the first complete American stage performances with her Opera Company of Boston in 1972. And even before that, also in Boston, Boris Goldovsky and his New England Opera Theater gave the first-ever stage performance in America—in an abbreviated English-language version—in 1955. At Symphony Hall this past season, giving performances of Parts I and II separately over the course of two weeks let us digest the details of each before we finished with complete performances of both parts in a single day (on Sunday, May 4). And concert performances of *Les Troyens* (rather than seeing it in the opera house) provide the special benefits of allowing our imaginations to take flight in a way that most stagings could never match (for example, could the Trojan Horse ever be as convincing on a stage as we can make it in our own minds?), and reminding us of the extraordinary imagination and genius of Berlioz's conception and music on their own.

The scope of Berlioz's achievement is evident even in the *dramatis personae.* There are only a few large roles, and many smaller ones. Only three of the roles are truly large—Aeneas, whose role spans the entire work; Cassandra, the Trojan prophetess who is both blessed and cursed (blessed because she can foretell the future, cursed because nobody believes her), who appears only in Part I; and Dido, Queen of Carthage, who appears only in Part II. Then there are a number of characters whose presence is significant over large spans, or because they have particularly striking moments of their own—Chorebus in Part I; Anna, Narbal, Iopas, and Hylas in Part II; and Aeneas' son Ascanius in both parts. But it's also through the many other small roles that we truly come to realize the scope of Berlioz's conception, how he's managed to take something so large as Virgil's *Aeneid* and use its inspiration to create his own equally epic drama, finding one extraordinary idea after another to produce a work that, from beginning to end, remains as convincing as it is immense. For example, Aeneas in Part II is reminded of his destiny—really the main subject of the whole opera—by the god Mercury and the ghosts of Priam, Chorebus, Cassandra, and Hector, a theatrical device comparable to the use of ghosts in Shakespeare, another literary figure whom Berlioz idolized. It's no wonder that Berlioz felt he had







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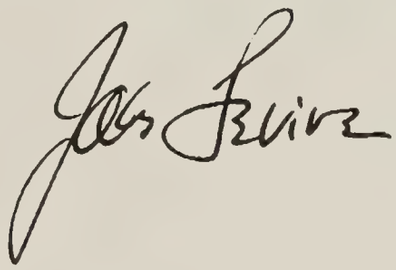
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to write his own librettos, as did his fellow innovators Wagner and Schoenberg. In order to do something entirely new, he *had* to write his own text—such an important part of the equation—because he was the one who knew what he wanted to do with it! (The collaborations between Verdi and Boïto, and between Mozart and Da Ponte, on the other hand, represent another successful way of creating great opera.)

The stories of Aeneas, Cassandra, and Dido progress, as one might anticipate, through recitatives, arias, and ensembles. But there are also instances when time seems to stop, as Berlioz amplifies the emotion of a given moment—for example, in the stupendous ensemble following Aeneas' initial appearance, when he recounts the horror of Laocoön's death; or in the great "Nuit d'ivresse" love duet for Dido and Aeneas at the end of Act IV, or in Aeneas' and Dido's great solo scenes in Act V. The writing for the chorus, whose presence is so important in providing an epic backdrop, is astonishing—another element of the piece that simultaneously adds many aspects of unity and variety to the work—whether they represent the Trojans pulling the Wooden Horse into their city, the Trojan women committing suicide with Cassandra rather than submit to the invading Greek army, the Carthaginians hailing their queen at the start of Act III, or Aeneas' men leaving Carthage for Italy, to pursue their destiny.

Given how big, varied, extraordinary, and detailed *Les Troyens* is, let me mention just a couple more things among many worth pointing out—e.g., Berlioz's extraordinary and frequent use of 6/8 time, a strongly unifying rhythmic factor that informs so much of the score, in many different tempi, again allowing for a great deal of variety (Brahms is the other composer one must think of who so well understood the possibilities for both duple and triple implications in this context); the vastness and variety of the opera's overall panorama, which includes pantomimes and ballets as well as arias, ensembles, and choruses; the depth of the characterizations, which shows us Aeneas and Dido torn between their public and private roles (hero and queen, respectively, vs. their love for each other); the extraordinary quintet that immediately precedes the love duet in Act IV, to cite just one example in which the outer action and the inner tension are both palpable at the same time in a wholly original way (though one finds many examples of this after Berlioz in Verdi, the only prior examples that come to mind are the quartet in Act I of *Fidelio* and the one in the first act of *Don Giovanni*); and the way Berlioz uses some of his favorite, "speaking-voice-range" instrumental timbres (like clarinet, English horn, and viola) to produce a strongly expressive vocal quality in the orchestral writing.

Les Troyens is one of the most amazing works ever created by anyone, so any chance to experience it is special. I hope these relatively few words give you at least some sense of why I've been looking forward to these concerts so much. This should be an extraordinary time for all of us.



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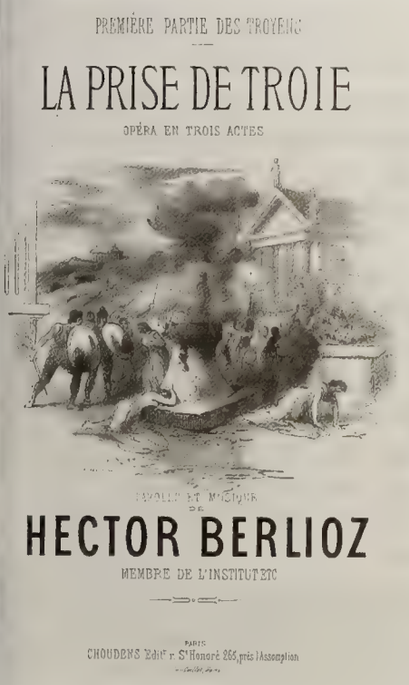
PART I: "LA PRISE DE TROIE" ("The Capture of Troy")

ACT I

Site of the abandoned Greek camp on the plains of Troy

After ten years of siege by the Greeks, the Trojans rejoice at the prospect of peace. They marvel at the gigantic wooden horse the Greeks left behind as an offering to Pallas Athena.

King Priam's daughter Cassandra, a prophetess, looks for the significance behind the Greeks' disappearance. In a moment of revelation, she saw her brother Hector's ghost on the ramparts and has tried unsuccessfully to warn her father and Chorebus, her fiancé, of further calamities. When Chorebus begs her to join the celebrations, she urges him to flee the city, because she foresees death for both of them.



Title page from Chouden's piano-vocal score of "La Prise de Troie," published 1863 in Paris

The Trojans offer thanks to the gods with the sacred objects of Troy. A somber note is introduced when Andromache, Hector's widow, brings her son Astyanax to King Priam and Queen Hecuba. Aeneas arrives and reports that the priest Laocoön, suspecting the wooden horse to be some kind of trick, threw his spear at it and urged the crowd to set fire to it, whereupon two sea serpents devoured him and his two sons. Aeneas proposes they make amends to Athena by bringing the horse into the city as a holy object. As the Trojan march sounds in the distance and the horse is hauled closer, Cassandra realizes it bears disaster.

ACT II

First Tableau: A room in Aeneas' palace

Aeneas is visited by the ghost of Hector, who tells him to escape, since his destiny is to found an empire that someday will rule the world. As the ghost disappears, Aeneas' friend Panthus rushes in to report on the Greek soldiers who emerged from the horse and are devastating Troy. Aeneas hastens to lead the defense forces.

Second Tableau: Interior of Priam's palace

Trojan women pray for deliverance from the invaders. Cassandra foretells that Aeneas and some of the Trojans will escape to Italy to build a new Troy. Chorebus is dead, and Cassandra prepares for her own death, asking the women whether they will submit to rape and enslavement. Some are afraid of death; driving these away, the others make a vow to die free. Greek soldiers, entering in search of Trojan treasure, are aghast at the sight of the women's mass suicide. Aeneas and his men escape with the treasures of Troy.

PART II: "LES TROYENS À CARTHAGE" ("The Trojans at Carthage")

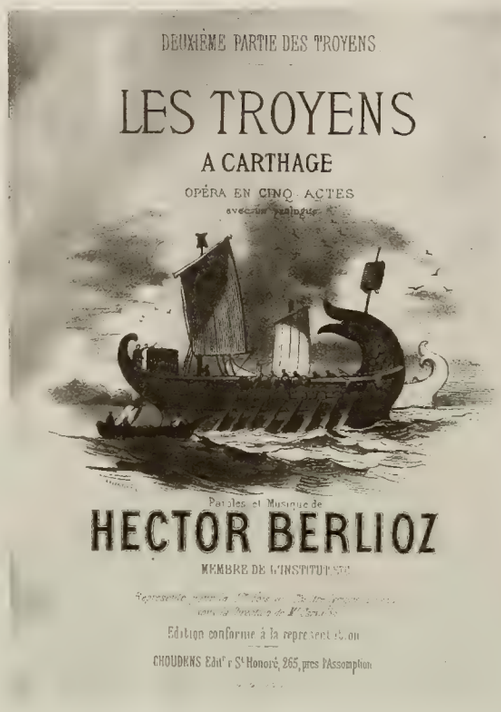
ACT III

A vast hall in the palace of Dido at Carthage

Dido, Queen of Carthage, greets her subjects who hail her with an anthem. She reminds them that in only seven years, since they had to flee from Tyre, they have built a flourishing new kingdom. Her sister, Anna, assures Dido, who is a widow, that

one day she will be able to love again.

When Iopas, the court poet, announces visitors who have narrowly escaped shipwreck in a recent storm, Dido welcomes them. They are the remnants of the Trojan army, asking a few days' hospitality en route to Italy and offering Dido what is left of their treasure.



Title page from Chouden's piano-vocal score of "Les Troyens à Carthage," published 1863 in Paris

When word reaches Dido that the Numidian ruler, Iarbas, is about to attack Carthage because she refused his offer of marriage, Aeneas steps from among the sailors' ranks, identifies himself, and offers to fight alongside the Carthaginians. Dido accepts, and Aeneas rallies his forces to repel the invader, entrusting his son, Ascanius, to the queen's care.

ACT IV

First Tableau: Royal Hunt and Storm (Orchestral Interlude)

Aeneas has returned victorious to Carthage. During a hunting party, a storm breaks, and Dido and Aeneas seek shelter in a cave. They discover their passions for each other.

Second Tableau: Dido's gardens by the sea; sunset

Several months have passed and evening has fallen in Dido's palace. Anna asks Narbal, the queen's adviser, why he seems worried, now that the Numidians have been defeated. He replies that since Dido fell in love with Aeneas, she has been neglecting her duties, and that Aeneas' destiny is to go on to Italy—no good can come of the romance. Narbal is afraid that in extending hospitality to the strangers, Carthage has invited its own doom.

Dido enters with Aeneas and her court. She provides entertainment for him. She asks him to tell her more about Troy's last days. When he says that Andromache, Hector's widow, at length succumbed to love and married Pyrrhus, one of the enemy, Dido sees a parallel to her own situation. She and Aeneas rhapsodize about their love, but they are interrupted when the god Mercury reminds Aeneas of his duty and destination—Italy.

ACT V

First Tableau: The seashore, covered with Trojan tents; Trojan ships are visible in the harbor; night

In the Trojan camp with their ships moored near at hand, Hylas, a young sailor, expresses his longing for home in a ballad and falls asleep. Panthus tells other Trojan soldiers their delay is burdensome: daily omens and apparitions remind them of the gods' and the dead Hector's impatience with their failure to move on. Determined to leave the next day, they retire to their tents as two sentries pass, making way for Aeneas, who struggles to banish misgivings and do what he must. As he resolves to see Dido one more time, the ghosts of Priam, Hector, Chorebus, and Cassandra appear, pressing their demands. Forced to give up Dido, Aeneas wakens the Trojans and tells them to set sail before sunrise. Dido finds him planning to depart, however, and rages at his desertion. Though he protests that he loves her, she curses him. As she rages, the distraught Aeneas boards his vessel.

Second Tableau: A room in Dido's palace; dawn

As dawn breaks, the queen asks her sister to go to Aeneas. She will try to persuade him to stay a few more days, but the Trojan ships are sighted already on their way out to sea. Dido laments that she did not foresee Aeneas' treachery and burn his fleet. Instead, she will burn his gifts and trophies; she orders a pyre built.

Third Tableau (Ritual for the Dead): Dido's gardens by the sea; a huge pyre, with steps ascending on each side

A pyre has been set up, with relics of Aeneas. Priests pray for the peace of Dido's heart, while Anna and Narbal curse Aeneas' venture to Italy. Dido predicts that her fate will be remembered, along with Aeneas' infamy: a future Carthaginian general, Hannibal, will avenge her against Italy one day. Seizing Aeneas' sword, she stabs herself. With her dying breath, Dido tells the shocked bystanders that fate is against Carthage: it will be destroyed, and Rome will rule eternal. Turning their backs on a vision of the Roman Capitol, the survivors pronounce undying hatred on Aeneas and his descendants.

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Hector Berlioz (1803-1869)
Les Troyens, Opera in five acts

First performance of "Les Troyens à Carthage" (the complete opera's Part II): November 4, 1863, Théâtre-Lyrique, Paris, Adolphe Deloffre cond. *First performance of "La Prise de Troie" (the complete opera's Part I)*: December 7, 1879—concert performances at both the Théâtre du Châtelet, Paris, Edouard Colonne cond. (in one of his Concerts Colonne) and the Cirque d'Hiver, Ernest Reyer cond. (in the Concerts Pasdeloup). *First staged performance of the complete opera (but with cuts, sung in German, and divided between two evenings)*: December 6 and 7, 1890, Karlsruhe, Germany, Felix Mottl cond. *First nearly complete modern staging (but sung in English)*: June 6, 1957, Royal Opera, Covent Garden, London, Rafael Kubelik cond. *First entirely complete stage performance (sung in English)*: May 3, 1969, Scottish Opera, King's Theatre, Glasgow, Alexander Gibson cond. (marking the centenary of Berlioz's death). *First entirely complete stage performance sung in French*: September 17, 1969, Royal Opera, Covent Garden, London, Colin Davis cond. (following his uncut concert performance of a year earlier, on September 1, 1968, sung in English, with the London Symphony Orchestra at the Royal Albert Hall).



First American stage performance (much abbreviated, sung in English): March 27, 1955, New England Opera Theatre, Opera House, Boston, Boris Goldovsky cond. *"American professional stage premiere" (heavily cut, sung in French)*: November 4, 1966, San Francisco Opera, War Memorial Opera House, Jean Périsson cond. *First complete American staging*: February 3 (Part I) and 4 (Part II), 1972, Opera Company of Boston, Aquarius Theater, Sarah Caldwell cond. (On July 23, 1977, at Tanglewood, Caldwell led the BSO in a sequence of orchestral and vocal excerpts featuring Shirley Verrett as both Cassandra and Dido.) *First Metropolitan Opera staging (with a few cuts)*: October 22, 1973, Rafael Kubelik cond. *First complete Metropolitan Opera performance (opening the Met's Centennial Season)*: September 26, 1983, James Levine cond.

Only previous Boston Symphony performances of "Les Troyens" complete: April 22, 24, and 26, 2008 (Part I); April 30 and May 2, 2008 (Part II); May 4, 2008 (Parts I and II), to close the BSO's 2007-08 subscription season, James Levine cond. (Levine having previously conducted Part II in concert with the Cincinnati Symphony Orchestra and Chorus on May 28, 1977, at the Cincinnati May Festival, and a complete concert performance, in two parts, with the Chicago Symphony Orchestra and Chorus at the Ravinia Festival on June 30 (Part I) and July 1 (Part II), 1978, as well as Metropolitan Opera performances in 1983, 1993, and (in a new production) 2003.

Berlioz and "Les Troyens"

Berlioz, the outstanding musical figure among French Romantics, was a pioneer in Parisian music in the 1830s, offering the public a series of brilliant vocal and orchestral works, and wielding a sharp pen as music critic of the *Journal des débats*. Within twenty years his standing had fallen sadly to the point where he no longer had the courage or the resources to give concerts in Paris, knowing that the public and the press would barely notice if they happened or not. The composition of *The Trojans* in the years 1856 to 1858 was an act of desperate bravado as far as the public was concerned, but from his personal point of view it was the repayment of a lifelong debt.

The subject of the opera had been with him since childhood. When, in London in

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1848, he first drafted his *Memoirs*, he recalled his early passion for Virgil and the emotional crisis caused by his father's reading of that part of Book IV of the *Aeneid* which tells of the death of Dido. "Virgil," he says, "was the first to find a way to my heart and to enflame my growing imagination." We may well suppose that the idea of *The Trojans* was fermenting slowly in his mind from the beginning, and that when its time was ripe he set all else aside to compose it.

On the eve of his second marriage, in October 1854, Berlioz completed (as he thought) his *Memoirs* and there confessed to an idea for a vast opera: "The subject strikes me as grand, magnificent and profoundly moving, which proves beyond a doubt that Parisians would find it insipid and boring." He reported that the idea had been tormenting him for three years, years that had been almost barren of music; discouraged by indifference at home and increasingly in demand as a conductor abroad, Berlioz had begun to see composition as a luxury he could not afford. With the greatest difficulty his friends persuaded him to expand his little sacred scene *La Fuite en Egypte* ("The Flight into Egypt") into the larger trilogy *L'Enfance du Christ*, and the success of this in turn persuaded him that he might after all allow himself to begin the Virgilian drama he had long dreamed of. Liszt's mistress, the Princess Caroline Sayn-Wittgenstein, a woman of formidable intellect and artistic ambition on others' behalf, using language that admitted no refusal, urged Berlioz to set to work. Knowing full well that if he composed the opera it would cause him nothing but suffering, and that it would be misunderstood and imperfectly performed (if it were performed at all), he yielded.



Placard from the Théâtre-Lyrique in Paris, 1863

In April 1856 he drafted the libretto in rhymed, slightly archaic, French verse, and then composed the five acts one by one. The question of an overture he left aside for the time being, but eventually decided not to write one, pleased with the dramatic impact of an agitated wind accompaniment as the curtain rises to the sound of the Trojans' hollow rejoicing. For the finale of this first act he composed the grand, multi-layered *Marche troyenne* which accompanies the procession as the Wooden Horse is dragged into the city of Troy.

The whole opera was completed in April 1858, in just under two years, although Berlioz still had many changes to make while he lobbied theater directors and even the Emperor himself in a vain dream of having the work played at the only theater in Paris capable of mounting it properly, the Opéra. He had composed it with their resources in mind.

It was a bitter pill to swallow when Wagner's *Tannhäuser* was staged at the Opéra at the Emperor's command, while *Les Troyens* was passed over. No expense was spared, yet *Tannhäuser* was a noisy failure, and Wagner left Paris muttering venomous curses against the French. After much prevarication it became clear that the Opéra would never stage *Les Troyens*, so Berlioz accepted an offer from a smaller, more adventurous management, the Théâtre-Lyrique, where for a while he believed it might be worthily staged. But opportunism and the usual shortage of funds soon brought the manager to Berlioz's door with excuses and apologies. Under the title *Les Troyens à Carthage* only the last three of the five acts were staged, and for these the orchestration had to be reduced. The first two acts, dealing with the fall of Troy, were published separately as *La Prise de Troie*. The truncated work was performed twenty-two

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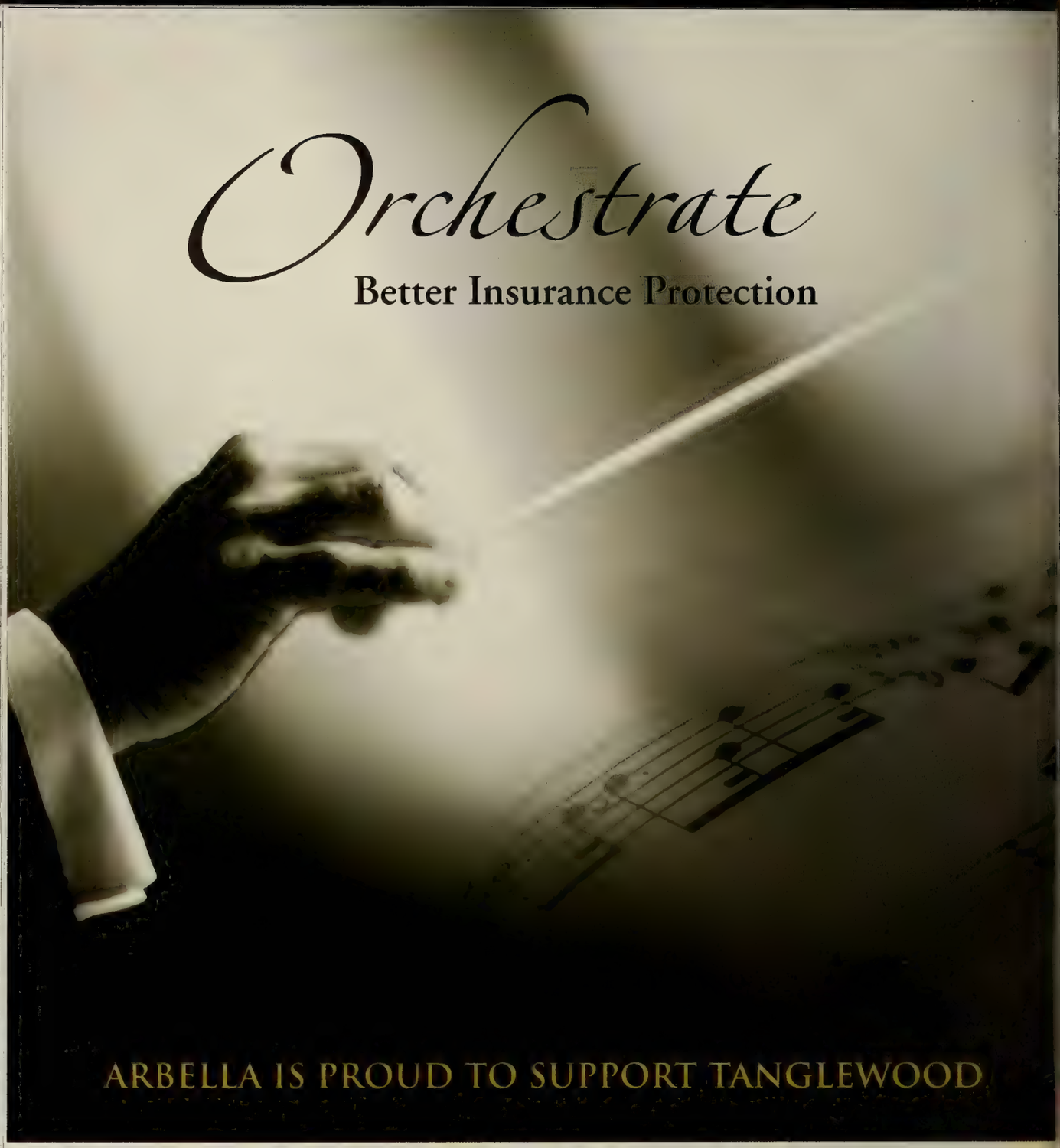


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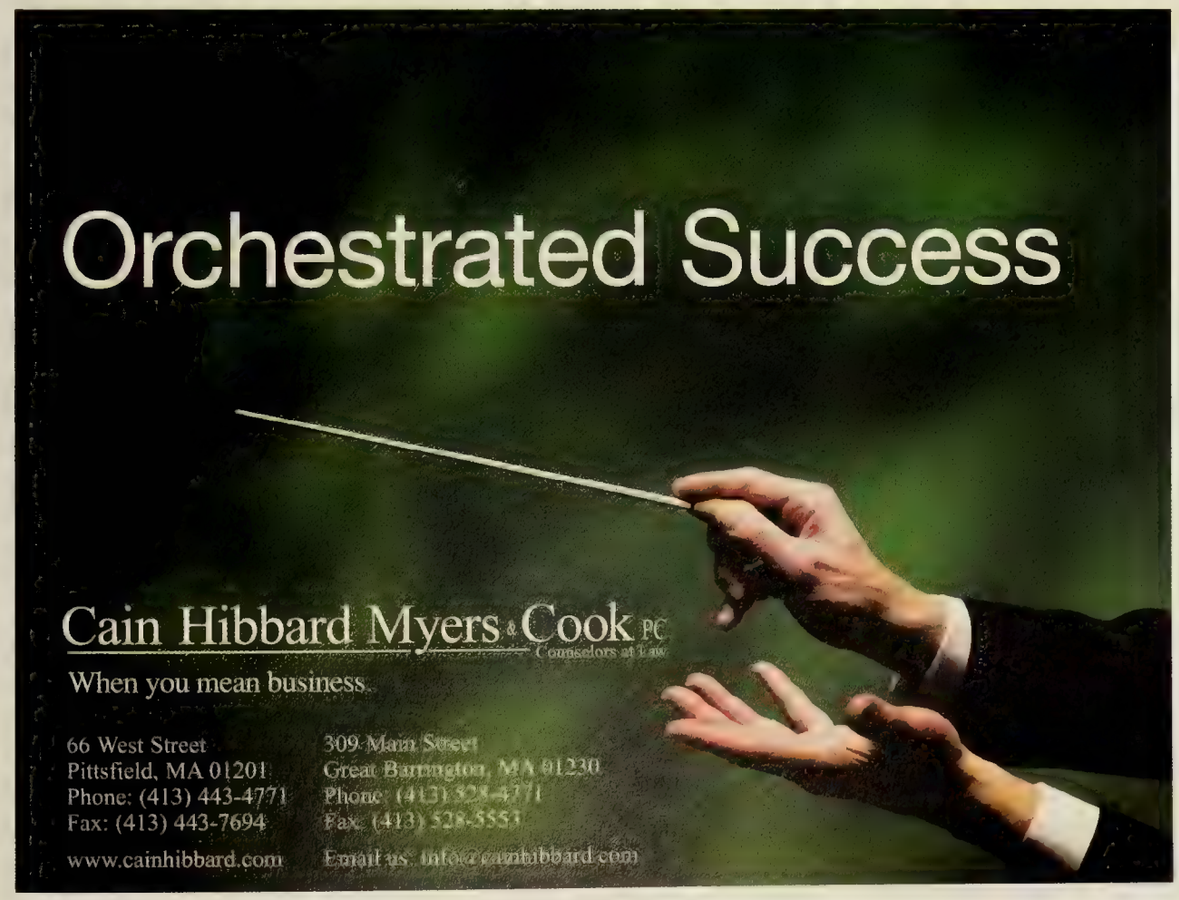
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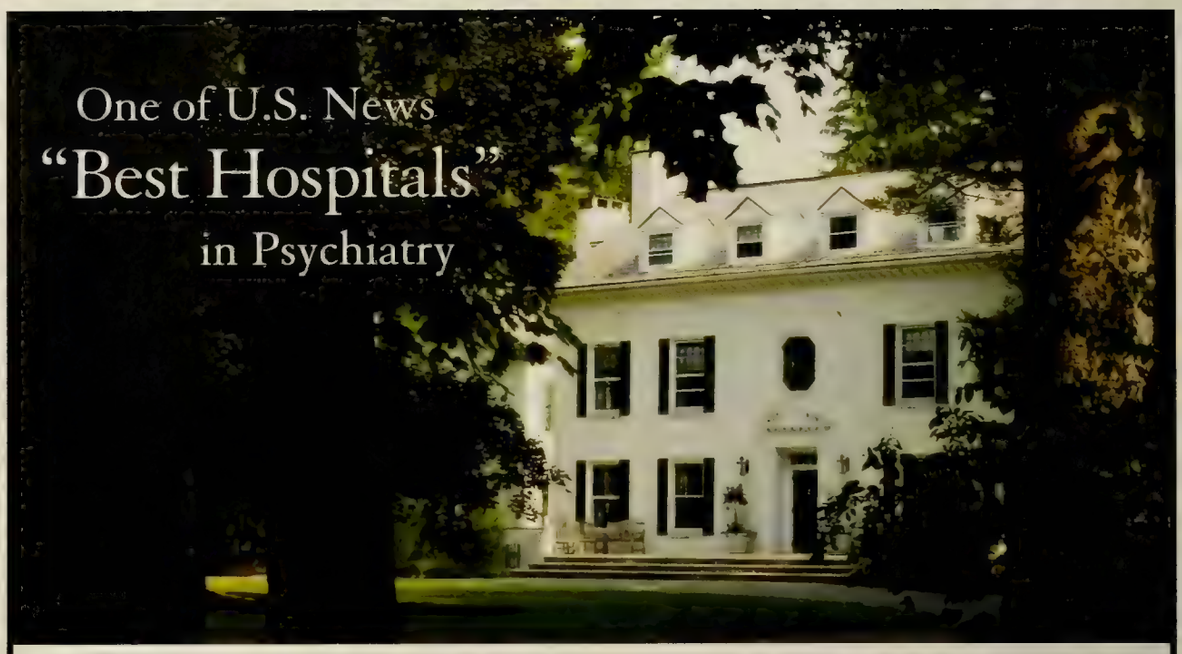
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times in the autumn of 1863. The public was impressed, not thrilled, and Berlioz himself became embittered by the cuts which seemed to reduce his work progressively until only shreds of the original were left. Of *La Prise de Troie*—the first two acts of the opera—Berlioz never heard more than a single scene. For the remaining years of his life he became yet further estranged from Parisian musical life, preferring the company of his friends and his favorite authors, Shakespeare above all.



An early mosaic of the poet Virgil with the muses of history and tragedy, found at a villa in Tunis, the location of ancient Carthage

La Prise de Troie was first performed in 1879 as a concert work, when two rival Paris conductors, Pasdeloup and Colonne, gave it in two concerts *simultaneously.* Attempts to stage parts of the work were sporadic, and for nearly a hundred years the opera was universally regarded as more or less unperformable, the monstrous legacy of an eccentric and uneven composer, only to be appreciated by fanatics. Even critics who were thoroughly familiar with Wagner's works kept insisting that *Les Troyens* was too long for human endurance. Since the historic revival of *Les Troyens* at Covent Garden, London, in 1957 under Rafael Kubelik, this sorry history has changed into a story of majestic success. The first publication of the full score on the centenary of the composer's death in 1969, and the broadening recognition that the work not only stands at the summit of Berlioz's career but also belongs to the repertory of mighty masterpieces like *Tristan und Isolde* and *Otello,* has given a new perspective to all Berlioz's music and vindicated his own desperate faith in it.

Berlioz and the Tradition of French Opera

Les Troyens was always intended to take its due place in an established tradition Berlioz held in high honor, that of French classical opera and its more recent manifestation, French grand opera. For Berlioz the finest of all models was Gluck. Only Beethoven, in Berlioz's view, approached the stature of Gluck, and then only in a different sphere of expression. Gluck's capacity for passionate feeling within a classically restrained language stirred Berlioz deeply, and his devotion never wavered. It is reflected in many pages of *Les Troyens* where Virgil's world is evoked in serene yet heartfelt accents. Cassandra's opening aria ("*Malheureux roi!*") and Chorebus' invocation of the beauties of nature ("*Mais le ciel et la terre*"), both in the first scene of Act I, are good examples of this echo of Gluck's world. Berlioz kept repeating that he felt Gluck, Virgil, and Shakespeare would understand him if only they were alive to see his work, as if he had an intuition of mutual admiration.

Gluck's mantle passed to Spontini, whose operas *La Vestale* and *Fernand Cortez* Berlioz greatly admired. He admired Meyerbeer too, although he was ultimately repelled by the falsity of grand opera. Like most French operas, *Les Troyens* has much for the chorus and the ballet. There are spectacular scenes that require elaborate stagecraft and lighting. The processions, the temple scenes, and the splendor of Priam's and Dido's courts all belong to a revered French tradition which presupposes impressive décor, costumes, and action grandly conceived. Yet Berlioz was not primarily a visual composer and seems sometimes to speak as much to the imagination as to the eye. In the case of the Wooden Horse, there is evidence that Berlioz felt that no stage could do it justice, for although he clearly planned the processional scene to reach its climax with the entrance of the horse, in the end his instructions keep the horse

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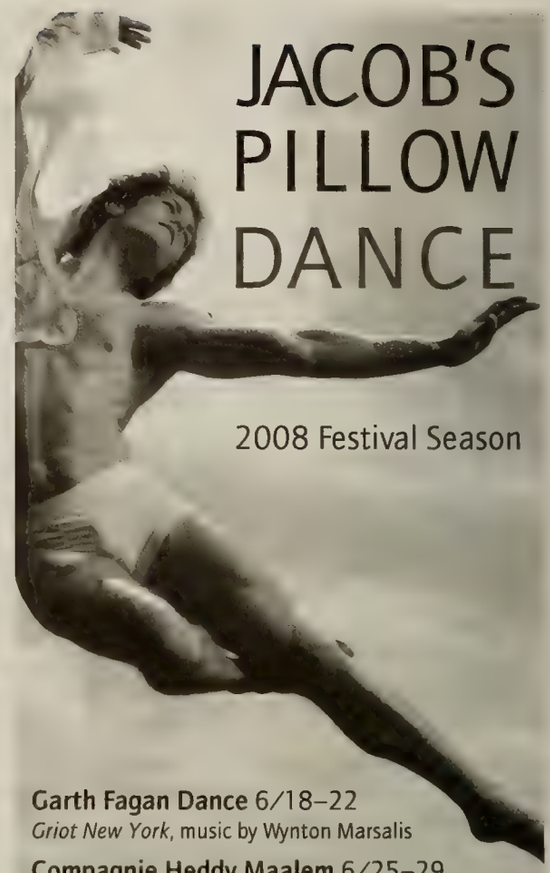
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offstage while the chorus report what is going on. No modern production, needless to say, can resist the staging of such a machine, but in a concert performance Berlioz's belief that the mind's eye can see everything it needs to see (if the music is functioning properly) will surely be shown to be correct.

The "Royal Hunt and Storm" that precedes Act IV was intended to be accompanied by vivid stage action, with hunters on horseback, cascading waterfalls, and the crash of thunder and lightning. So clumsy was the attempt made in 1863 to stage this piece that it was immedately cut from the production, and since that time it has often been played in front of a lowered curtain. The music scarcely needs the enactment of all that; if we know what the music portrays, our closed eyes will surely see something of what Berlioz had in mind, although whether our own imagination can ever fully match his is to be doubted. Time and again in his correspondence and writings Berlioz emphasized the "expressive veracity" of his score, and no sensitive ear can fail to respond to it.



Original design by Philippe Chaperon for the throne room of Dido's palace in the original 1863 production of "Les Troyens à Carthage" at the Théâtre-Lyrique

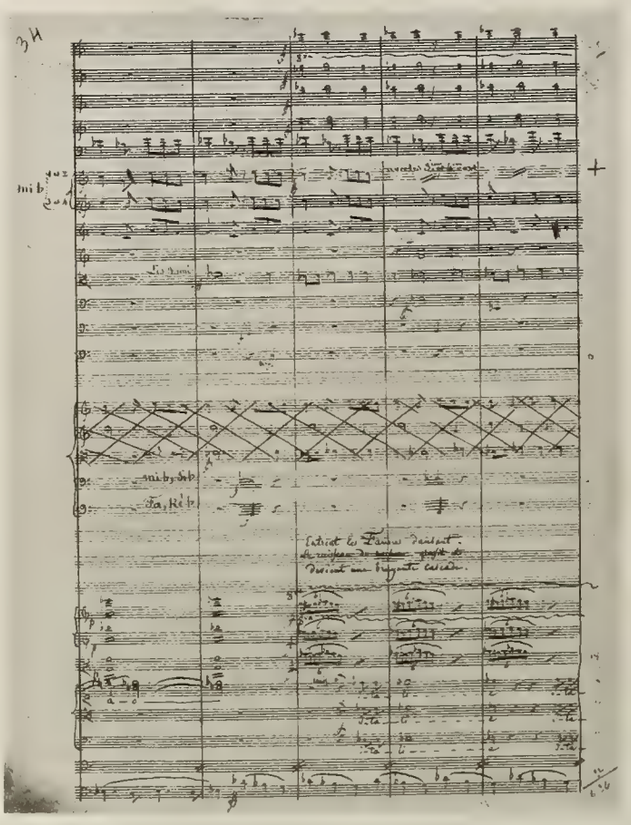
One feature of current practice at the Opéra that appealed to Berlioz greatly was the expanded role of offstage bands. In 1847, when Verdi adapted his *I lombardi* for the Paris Opéra as *Jérusalem*, the theater engaged Adolphe Sax to provide a group of twelve brass players and some percussion to play offstage. Sax paid court to Meyerbeer, who then put no less that twenty-two brass players in full view on stage in his *Le Prophète* in 1849. Most of these musicians played saxhorns, the family of brass patented by Sax and destined to find a permanent home in brass bands and as "Wagner tubas," and it was the same saxhorns that Berlioz employed, in somewhat reduced numbers, in *Les Troyens*. The finale of Act I, as the procession is heard in the distance approaching with the Wooden Horse, is built on three groups at different distances from the stage, made up of conventional brass, saxhorns, oboes, and harps, a total of over twenty musicians.

Music and Drama in "Les Troyens"

All of Berlioz's symphonies call for offstage instruments, and his scores often specify which instruments are on the right and which on the left. His essay on the art of conducting is full of instructions about the proper platform arrangement for orchestras, and—most famously—his *Requiem* calls for four extra brass brands at the four corners of the main orchestra. He had always been absorbed by the spatial dimension of music, so it was natural for him in his grandest opera to recreate in the theater the cities of Troy and Carthage and the vast plains that surround them.

Space, in the geographical sense, is one of the opera's themes, for, like Virgil, Berlioz has the whole Mediterranean as his theater. The two locations of the action, Troy and Carthage, are merely preliminary to the ultimate destiny of the Trojan people as citizens of Imperial Rome. The Trojans, *les Troyens*, are indeed at the center of an epic story in which Priam, Cassandra, even Dido, are merely incidental figures. The

cry of "*Italie!*" is heard on the lips of Cassandra and the Trojan women as they immolate themselves at the end of Act II, again from Mercury at the end of Act IV, and finally from Aeneas himself as he summons his men for their final journey that takes them away from Carthage. Time, too, is extended on an epic scale. The first words we hear, "*Après dix ans*," remind us of the long toil of the Trojan War. Thereafter there is the constant sense of a destiny that will call Aeneas to flee from Troy and build a new city in Italy. Hector's ghost (in Act II) and the ghosts of Priam, Cassandra, Chorebus, and Hector (in Act V) are reminders of the role of *fatum* in shaping the future. The close of the opera, as Dido mounts her funeral pyre, gave Berlioz much trouble, since he felt committed to Virgil's sense of Imperial destiny. He even at one stage contemplated a reference to France's colonies in North Africa. He then had Dido invoke the name of Hannibal as the Carthaginian who would one day take revenge on the Romans for Aeneas' desertion. The final scene was a vision of Scipio, Caesar, Augustus, Virgil, and a train of artists and Roman legions filing past Clio, the Muse of History, in front of the Capitol in Rome. Eventually Berlioz replaced this with a shorter ending, with the Carthaginians hurling a furious imprecation against the Romans as the *Marche troyenne* rings out gloriously in the orchestra as a symbol of Rome, the new Troy.



A page from Berlioz's autograph full score of the "Royal Hunt and Storm" in Part II; crossed out are parts for offstage brass that were incorporated into the full orchestra

Berlioz invoked Shakespeare as in some sense the co-author, with Virgil, of his epic opera. This is most literally the case in the love duet at the end of Act IV, whose verses are based on the exchanges of Jessica and Lorenzo in *The Merchant of Venice*, "In such a night as this...." The appearance of ghosts is clearly derived from *Hamlet*, *Macbeth*, and the history plays. Quite consciously aping Shakespeare's blend of comic and tragic, Berlioz introduced two sentinels in the last act who exchange chat about their girlfriends and grumble about the unpredictable ways of their superiors.

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In a more general sense, Berlioz would claim that the supremacy of feeling in many scenes is a reflection of his passion for Shakespeare. Aeneas and Dido both have great monologues in Act V that could be classed as profoundly Shakespearean, Aeneas in a state of Hamlet-like indecision, Dido in a storm of self-destructive agony. One of the most touching scenes is the appearance in Act I of Andromache, Hector's widow, with her son Astyanax. Neither of them sings, yet there is no more moving music of mourning than this. Berlioz knew instinctively that for the most heartrending scenes he could do more with instruments than with voices. The symbolism of Andromache's silence and the fact of great emotion being bestowed on an instrument (the clarinet) confirm Berlioz's faith in wordless music, as if *Les Troyens* still upheld the symphonic ideals of *Roméo et Juliette*, whose love scene is similarly expressed by instruments alone.

Intense feeling is more literally personal in the character of Hylas, the young Trojan sailor, whose nostalgic song opens Act V. Berlioz was thinking of his son Louis, then just beginning a career in the navy and always far from home. The heaving sea (in the cellos) and the sailor's poignant melody are timeless reminders of incurable yearning. Other secondary characters are stikingly vivid. Ascanius, Aeneas' son, escapes from Troy with his father, but he is still not old enough to fight. He is entrusted to Dido in one of Berlioz's most moving passages. Anna, Dido's sister, is touchingly portrayed as sympathetic to the queen's distress but too shallow to see beyond the excitement of falling in love. Narbal, Dido's minister, is pessimistic, seeing too clearly that no good can come of the visitors' prolonged stay in Carthage, but sorrowful, not bitter, when the worst happens. Iopas, the court poet, sings an enchanting pastoral idyll.

It has often been observed that the cities of Troy and Carthage each drew from Berlioz a separate musical tone or mood, what Verdi would have called a *tinta*. The Trojans' rejoicing at the start has no bass line because it is illusion; the solemn procession, with Priam and his court, in celebration of what they think is a hard-won victory is solemn but banal, since disaster is unseen. Aeneas' terrifying account of the death of Laocoön, breathlessly delivered, is the first sign that all is not well, since Cassandra's predictions of disaster have been treated by all, not just by her lover Chorebus, as the ravings of a lunatic. But the music tells us all along that she is right. Death and disaster, lurking throughout Act I, strike at the city in Act II, and we seem to *hear* the fire and smoke of destruction from which only a handful, including Aeneas and his son, escape.

When the curtain opens on the city of Carthage in Act III, however, all is bright and brilliant, with a radiance in the music that gives no hint of tragedy. Under Dido's benign rule, the city is prosperous and happy. Normal enemies like the Numidians can be beaten off; Dido's inner longing can be kept under control. Only when the Trojan March is heard in the minor key, as Aeneas and his men arrive seeking shelter, does the tone shift. The storm that interrupts the Royal Hunt may bring Aeneas and Dido lustfully together, but storms bode ill, and Narbal is the one to bemoan the danger that Aeneas' stay presents. He knows that destiny has other plans, so we watch the dancers dance, we listen to Iopas' idyllic song, we watch Ascanius remove from Dido's finger her former husband's ring, we revel in the sweetness of the Mediterranean night, we hear the lovers pour out their hearts to each other in the great duet, all the while knowing that the blow will fall, as it does when the god Mercury strikes Aeneas' shield with the ominous threefold cry of "*Italie!*"

Act V is full of sadness. Hylas, the young sailor, yearns for home. The Trojans lament the call of fate that forces them to leave Carthage where life seems (but only seems) to be so agreeable. Aeneas is sad to the point of despair that he has to obey the gods, a truly tragic figure compelled by fate to cause the death of the one he loves.

He hesitates and changes his mind more than once, but we know he is helpless. This is more powerfully expressed in Dido's music than in his, for her final monologue when she pours out her despair is at the very summit of Berlioz's art. Her farewell to her beloved subjects carries a depth of sadness that truly aligns him with Virgil, Shakespeare, and Gluck.

The blend of modern and traditional is a striking aspect of Berlioz's mature craft. He writes for the latest instruments, yet his dramatic ideal goes back to the eighteenth century. He draws on the most intense emotional expression, yet preserves a sense of classical dignity quite alien to the work of Verdi or Wagner. It is perhaps not surprising that such a personal and unorthodox approach to opera should take so long to win recognition, for there were few in his own time who could grasp his purpose. Wagner himself heard Berlioz read the libretto to him in 1859 and confessed he could make no sense of what Berlioz was trying to do. Berlioz, likewise, could make no sense of *Tristan und Isolde.* Time now allows us to love and admire the work of both men without having to succumb to the rivalries and conflicts that dogged them in their lives.

HUGH MACDONALD

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. A frequent guest annotator for the BSO, he taught at Oxford and Cambridge universities before moving to the United States in 1987. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich. His latest book is *Beethoven's Century: Essays on Composers and Themes,* in the series of Eastman Studies on Music (University of Rochester Press).

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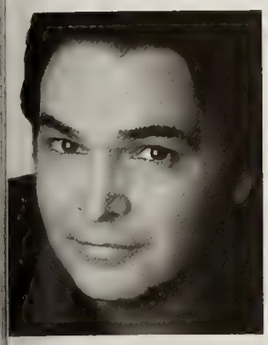
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Marcus Haddock is a leading tenor with many of the world's foremost opera companies, including the Paris Opera, La Scala, Vienna State Opera, Metropolitan Opera, Los Angeles Opera, Lyric Opera of Chicago, Bavarian State Opera, and the Liceu of Barcelona. During the 2007-08 season he sang Rodolfo in concert performances of *La bohème* with the Atlanta Symphony Orchestra under Robert Spano (also recorded for Telarc), was Cavaradossi in *Tosca* at the Paris Opera, and sang the title role in concert performances of *Don Carlo* with the Israel Philharmonic Orchestra and Zubin Mehta. He sang one of his signature roles, Don José in *Carmen*, at the Semperoper in Dresden, returned to Covent Garden for Gabriele Adorno in *Simon Boccanegra*, was Ruggero in *La rondine* with Los Angeles Opera, and ends his season at Tanglewood as Aeneas in *Les Troyens* with the Boston Symphony Orchestra under James Levine. Mr. Haddock's operatic repertoire includes a wide range of roles, among them Hoffmann in *Les Contes d'Hoffmann*, Don José in *Carmen*, the title role in *Werther*, the title role in *Don Carlo*, Riccardo in *Un ballo in maschera*, and Gabriele Adorno, a role he sang recently both at Santa Fe Opera and at the Metropolitan Opera. Other highlights of Mr. Haddock's recent seasons include performances as Pinkerton in *Madama Butterfly* at Covent Garden; the title role in *Faust* at the Metropolitan Opera, Lyric Opera of Chicago, and Deutsche Oper Berlin; and Alfredo in *La traviata* at the Metropolitan Opera, Dallas Opera, and Gran Theatre del Liceu. Mr. Haddock has also enjoyed great success on the concert stage. In 2001, the centenary year of Verdi's death, he sang performances of Verdi's Requiem with orchestras including the London Symphony, Orchestre de Paris, Orchestre de Monte-Carlo, Orchestra of the Cologne Opera, Cincinnati Symphony, the Royal Philharmonic





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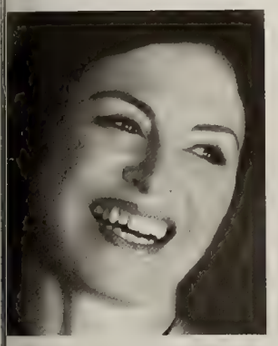
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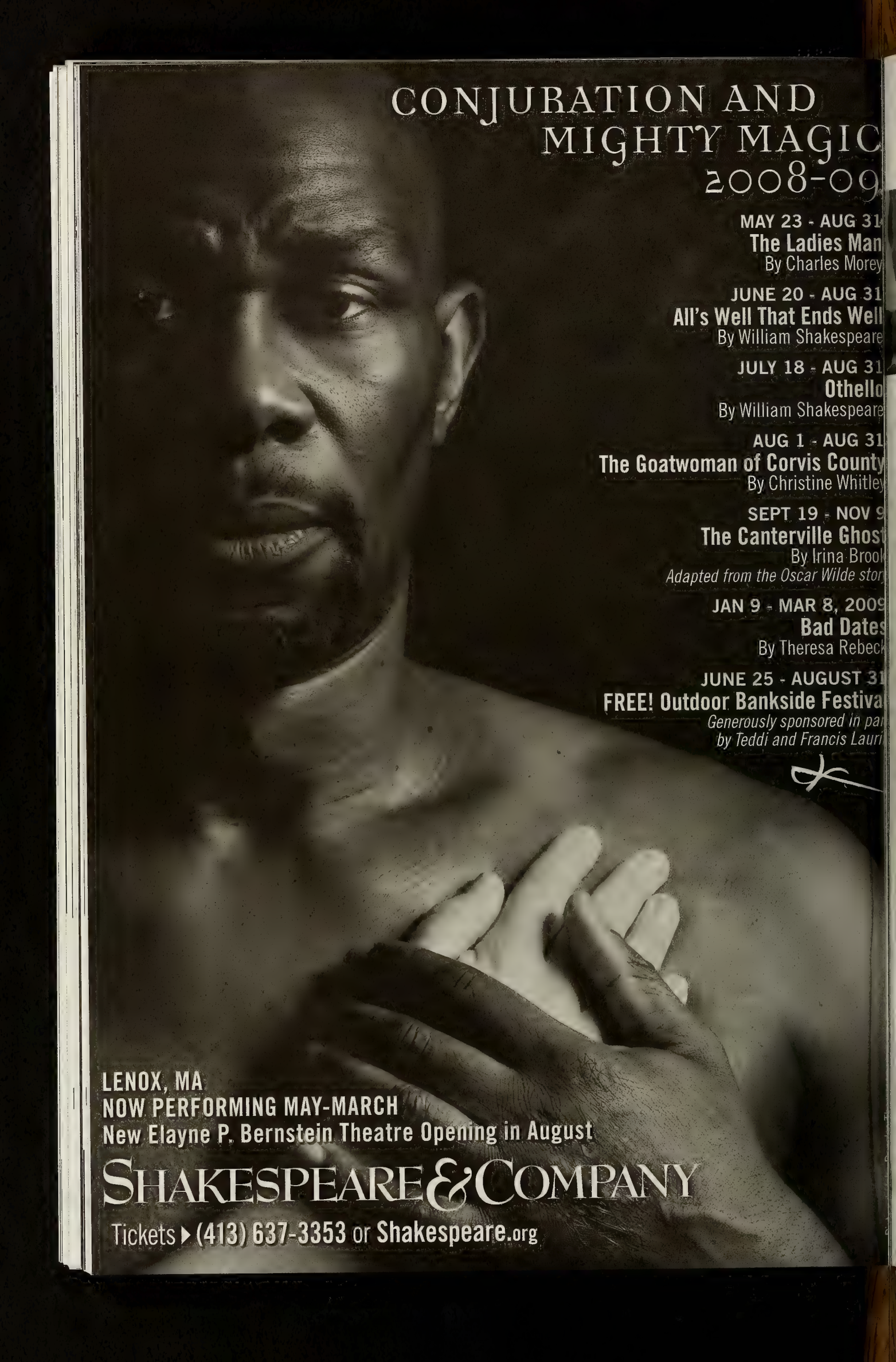
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Orchestra under Daniele Gatti in Ghent and San Sebastian, and with the Hallé Orchestra conducted by Mark Elder. He has appeared as soloist in Beethoven's Symphony No. 9 with the symphony orchestras of Boston, Dallas, Seattle, and Detroit, and with the Los Angeles Philharmonic. His concert repertoire includes Janáček's *Glagolitic Mass*, Beethoven's *Missa Solemnis*, and Elgar's *The Dream of Gerontius*. Marcus Haddock (www.marcushaddock.com) can be heard on recordings of Montemezzi's *L'amore dei tre re* on Koch/Schwann, recorded at the 1998 Bregenz Festival; Mercadante's *Gli orazi e i curiazi* with the London Philharmonic on the Opera Rara label; Gomez's *Il Guarany* with Oper der Stadt Bonn on Sony Classical, and the title role in *Werther* with the Orchestre de Lille on Naxos. An alumnus of the Tanglewood Music Center, Mr. Haddock made his BSO debut in November 1983, in excerpts from Janáček's *The Cunning Little Vixen* led by Simon Rattle, and sang Beethoven's Ninth Symphony with the BSO at Tanglewood in August 2000 with Rafael Frübeck de Burgos conducting. Last summer at Tanglewood he sang Beethoven's Ninth Symphony with the Tanglewood Music Center Orchestra, again under the direction of Rafael Frühbeck de Burgos.

Anna Caterina Antonacci (Cassandra; Ghost of Cassandra)



Anna Caterina Antonacci makes her Boston Symphony and Tanglewood debuts as Cassandra in *Les Troyens* this weekend. Embracing both soprano and mezzo-soprano roles, she has performed many works from the seventeenth and eighteenth centuries, including music of Monteverdi, Purcell, Handel, Gluck, Paisiello, and Mozart. An acclaimed interpreter of Rossini, she has sung both buffo and serio roles, and has had equal success with Bellini, Donizetti, Verdi, Bizet, Massenet, and Stravinsky. Since the 2003-04 season she has concentrated on the dramatic soprano repertory, scoring notable personal success as Cassandra in *Les Troyens* with Sir John Eliot Gardiner at the Théâtre du Châtelet, Elettra in *Idomeneo* for both Netherlands Opera and Florence's Maggio Musicale, and in Marschner's *Hans Heiling* in Cagliari. Other engagements have included *L'incoronazione di Poppea* with René Jacobs at the Théâtre des Champs-Élysées and Palais Garnier Opéra in Paris, *Alceste* in Parma and at the Salzburg Festival, *Medea* in Toulouse and the Châtelet in Paris, and Vitellia in *La clemenza di Tito* at the Grand Théâtre in Geneva and the Palais Garnier Opéra. In 2006 she gave recitals in homage to Pauline Viardot at the Châtelet in Paris and London's Wigmore Hall and sang Berlioz's *Les Nuits d'été* with Sir Colin Davis at the Théâtre des Champs-Élysées. The 2007-08 season brought her debut in *Carmen* at the Royal Opera House, Covent Garden, under Antonio Pappano. She also recently sang Berlioz's *La Mort de Cléopâtre* with Sir John Eliot Gardiner at La Scala and *Les Nuits d'été* with Bruno Bartoletti in Parma. She has performed Rachel in *La Juive* at the Opéra de Paris, *Medea* at the Epidaurus Theater, *Les Nuits d'été* in Munich and with the Mahler Chamber Orchestra in Ferrara with Tugan Sokhiev, Cassandra in *Les Troyens* at the Grand Théâtre in Geneva, *La Damnation de Faust* at the Marseille Opera, and *Maria Stuarda* at La Scala. Future engagements include Alice Ford in *Falstaff* at the Théâtre des Champs-Élysées; *Medea* at the Teatro Regio Turin; *Carmen* at the Opéra-Comique, the Théâtre du Capitole Toulouse, Deutsche Oper Berlin, Royal Danish Opera Copenhagen, and the Liceu; *La Juive* at Netherlands Opera; *Les Troyens* at the Royal Opera House, London, with Pappano; *La Mort de Cléopâtre* with the Rotterdam Philharmonic and the Ensemble Orchestre de Paris; and *Alceste* in Athens. She will also continue to perform "Era la Notte," her one-woman show; "Altre stelle," a collection of Baroque arias; and solo recitals accompanied by Donald Suzen in venues including Wigmore Hall, the Concertgebouw in Amsterdam, the Gulbenkian Foundation, and the Canarias Festival. Anna Caterina Antonacci now records for the Naïve label; her first recording, of "Era la Notte," has been much acclaimed.

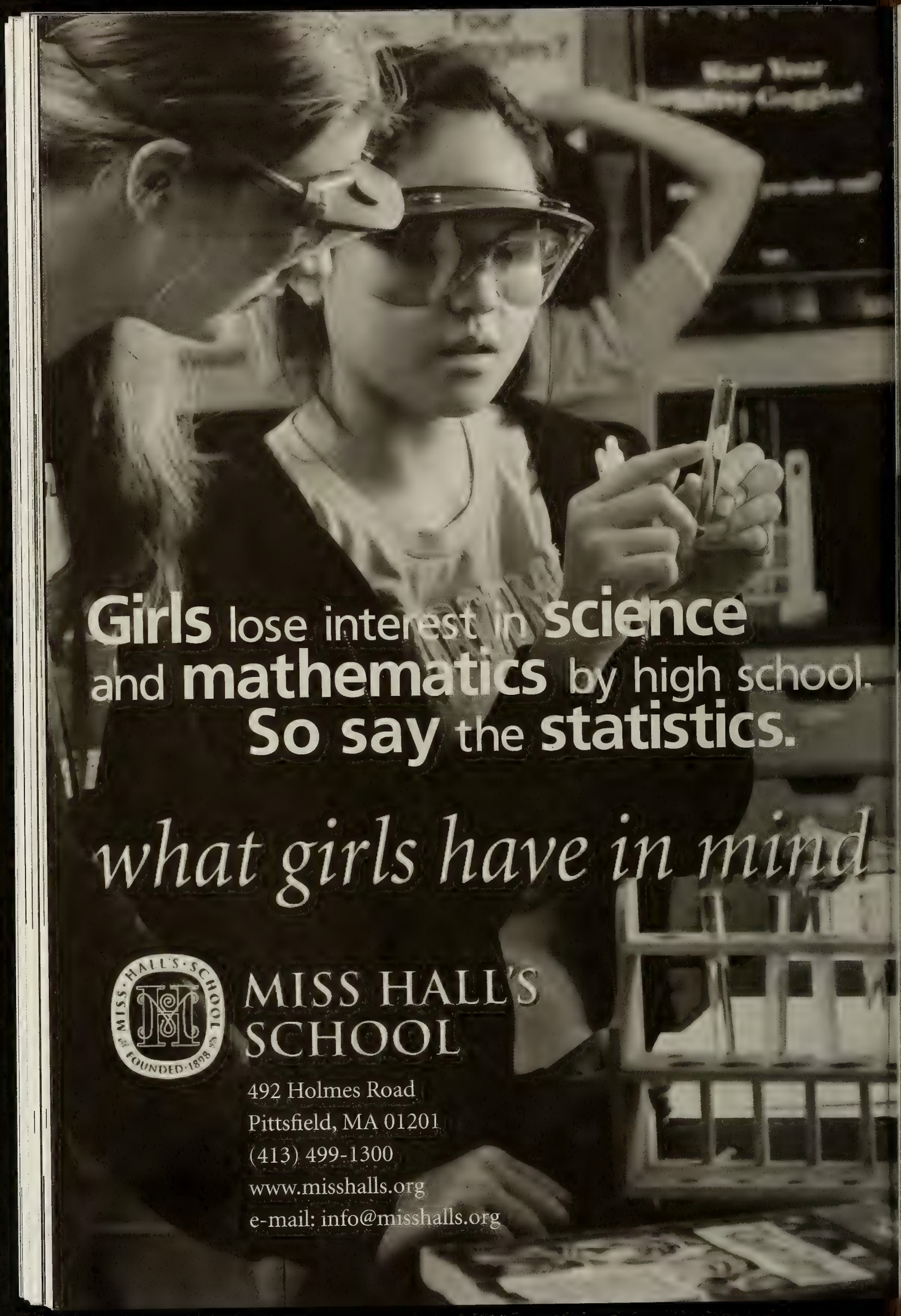

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Anne Sofie von Otter (Dido)



Making her Tanglewood debut this week, mezzo-soprano Anne Sofie von Otter is sought after by many of the world's major orchestras, conductors, opera companies, and recording companies. Born in Sweden, she began her studies in Stockholm and continued with Vera Rózsa at London's Guildhall School. She was a principal member of Basel Opera before launching an international career that has now spanned more than two decades. Ms. von Otter is particularly renowned for her interpretation of Oktavian in *Der Rosenkavalier*, a role she has recorded for EMI with Bernard Haitink and has performed at Stockholm, Munich, Chicago, Vienna, Covent Garden, the Opéra-Bastille in Paris, and the Met, as well as in Japan with the late Carlos Kleiber (a performance available on DVD). Her repertoire also includes Gluck's Orfeo and Alceste, the title roles of Handel's *Ariodante* and *Xerxes*, Ruggerio in *Alcina*, Sesto in *Giulio Cesare*, Sesto in Mozart's *La clemenza di Tito*, Clairon in Strauss's *Capriccio*, the Composer in *Ariadne auf Naxos*, Nerone and Ottavia in Monteverdi's *L'incoronazione di Poppea*, Concepción in Ravel's *L'Heure espagnole*, and the title role of *Carmen*. At the Metropolitan Opera she has sung numerous performances of *Der Rosenkavalier*, *La clemenza di Tito*, and *Idomeneo* as well as making her stage debut as Mélisande in Debussy's *Pélleas et Mélisande*. Highlights of 2006-07 included her debut as Brangäne in Wagner's *Tristan und Isolde* in Los Angeles and New York (a semi-staging by Peter Sellars conducted by Esa-Pekka Salonen), *Bluebeard's Castle* with the Boston Symphony and James Levine in Boston and New York, and Ravel's *Shéhérazade* in Paris and Vienna with Myung-Whun Chung. The current season has brought her debut as Didon in the Kokkos staging of *Les Troyens* at Geneva Opera, a new *Orphée* in Stockholm with Mats Ek, Lully's *Thésée* with Emanuelle Haim at Paris's Théâtre des Champs-Élysées, a May 2008 residency at Vienna's Musikverein including orchestral concerts with Philippe Jordan, and other concert engagements throughout Europe and America. An acclaimed recitalist, she performs around the world with her accompanist Bengt Forsberg. Anne Sofie von Otter's recording relationship with




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Deutsche Grammophon began in 1985. Her discography encompasses award-winning Lieder and chamber music recordings, orchestral repertoire ranging from Bach to Berg, and an extensive opera catalogue including Debussy's Mélisande, Bartók's Judith, Monteverdi's Ottavia, Gluck's Orfeo, Mozart's Sesto, Idamante, and Cherubino, Strauss's Composer, Charlotte in *Werther*, Baba the Turk in *The Rake's Progress*, and Handel's *Ariodante*, *Hercules*, and Sesto in *Giulio Cesare*. Other Deutsche Grammophon releases include "For the Stars," an award-winning collaboration with Elvis Costello; the Baroque recital "Music for a While"; "I Let the Music Speak," celebrating the music of Benny Andersson and Bjorn Ulvaeus, and, most recently, "Theresienstadt," which was awarded France's Diapason d'or de l'Année 2007. Anne Sofie von Otter's previous BSO appearances, all with James Levine conducting, have included Mahler's *Das Lied von der Erde* in November 1994, Judith in *Bluebeard's Castle* in November 2006, *Das Lied von der Erde* again this past April, and Dido in *Les Troyens* to close the 2007-08 subscription season.

Dwayne Croft (Chorebus; Ghost of Chorebus)



The 1996 winner of the prestigious Richard Tucker Foundation Award, American baritone Dwayne Croft has performed with prominent opera companies throughout the world. Since joining the Metropolitan Opera's Young Artist Development Program in 1989, Mr. Croft has appeared in more than 300 performances of twenty-five roles with the company, including Pelléas in *Pelléas et Mélisande*, the title roles in *Billy Budd*, *Don Giovanni*, *Il barbiere di Siviglia*, and *Eugene Onegin*, Count Almaviva in *Le nozze di Figaro*, Germont in *La traviata*, Nick Carraway in the world premiere of Harbison's *The Great Gatsby*, Ernesto in Bellini's *Il pirata*, Ford in *Falstaff*, Guglielmo in *Così fan tutte*, de Siriex in *Fedora*, Valentin in *Faust*, Sharpless in *Madama Butterfly*, Marcello in *La bohème*, Chorebus in *Les Troyens*, and Rodrigo in *Don Carlo*. He has appeared in seven televised Metropolitan Opera productions and on five occasions has opened the Met season. During 2007-08, Mr. Croft created the role of Robert E. Lee in Philip Glass's *Appomattox* with San Francisco Opera and returned to the Met as Germont, Puccini's Lescaut, and Marcello. Concert highlights included two works by Berlioz—*Lélio* with the San Francisco Symphony and Chorebus in *Les Troyens* for his BSO debut at Symphony Hall (which he repeats for his Tanglewood debut this weekend). In Europe he made his Vienna Staatsoper debut as Count Almaviva, followed by Don Giovanni and the title role in *Il barbiere di Siviglia*. At the Salzburg Festival he has sung Count Almaviva, Posa, Ford, and Jaufré Rudel in Kaija Saariaho's *L'Amour de loin*. In Paris he has sung Posa, Eugene Onegin, Don Giovanni, and Sharpless. Mr. Croft made his debuts at the Châtelet in Takemitsu's *My Way of Life*, at Venice's Teatro la Fenice as Eugene Onegin, and at Genoa's Teatro Carlo Felice as Billy Budd. Following his German operatic debut as Guglielmo with Cologne Opera, he was immediately reengaged for his signature role, Eugene Onegin. In North America, besides his work with the Metropolitan Opera, he appeared as Don Giovanni for his official debut with Washington Opera, returning for Posa, Guglielmo, and Billy Budd. His unscheduled debut there came in 1995 when, after singing a Met matinee performance as Guglielmo, he boarded a private jet to Washington to replace an ailing colleague that evening as Marcello. Mr. Croft has appeared with Lyric Opera of Chicago as Figaro in both *Il barbiere di Siviglia* and Corigliano's *The Ghosts of Versailles*; he has also appeared with San Francisco Opera, Los Angeles Opera, Santa Fe Opera, Baltimore Opera, and the Canadian Opera Company. His German concert debut was as Scherasmin in Weber's *Oberon* with the Gürzenich Orchestra in Cologne, recorded for EMI. He has also recorded Lescaut in *Manon Lescaut* and Takemitsu's *My Way of Life*. Mr. Croft appeared in London's Royal Albert Hall for a "Pavarotti Plus" gala concert, returning to London for Covent Garden's "Gold and Silver Anniversary Concert" honoring Plácido Domingo.

Kristinn Sigmundsson (Narbal)



Making his BSO and Tanglewood debuts this weekend, bass Kristinn Sigmundsson holds a degree in biology and worked as a biologist and teacher for several years before becoming a singer. Between 1983 and 1989 he performed mostly in his native Iceland, before joining the Hessisches Staatstheater in Wiesbaden until 1992. He has since sung with nearly every major opera house and orchestra in Europe and the United States. This season's engagements have taken him back to the Metropolitan Opera for Frère Laurent in *Roméo et Juliette*, Rocco in *Fidelio*, and *Aida*, and to the Vienna State Opera for *L'italiana in Algeri*. Future engagements include the Commendatore in *Don Giovanni* and Baron Ochs in *Der Rosenkavalier* at San Francisco Opera, the Landgraf in *Tannhäuser* at Amsterdam's Het Muziektheater, Heinrich in *Lohengrin* at Los Angeles Opera, and a return to the Met as Frère Laurent and as Osmin in *Die Entführung aus dem Serail*. Mr. Sigmundsson made his Metropolitan Opera debut as Hunding in *Die Walküre* as part of its *Ring* cycle, returning for the Commendatore under James Levine. He sang Sarastro in *Die Zauberflöte* for his Houston Grand Opera debut and was also heard at San Francisco Opera in *La Damnation de Faust*. European engagements have taken him to the Vienna State Opera for Mustafa in *L'italiana in Algeri*; to the Bastille Opéra de Paris for Gremin in *Eugene Onegin*, *Parsifal*, *Don Carlo*, *Die Meistersinger*, *Nabucco*, and *Don Giovanni*; to the





Royal Opera House, Covent Garden, for the Hermit in *Der Freischütz* and Kečal in Smetana's *The Bartered Bride*, both under Bernard Haitink, as well as *Die Meistersinger*, to the Bavarian State Opera in Munich for *Il barbiere di Siviglia*, *L'italiana in Algeri*, *Don Giovanni*, and *Lucia di Lammermoor*, and to Hamburg State Opera for *Il barbiere di Siviglia*. At the Salzburg Festival, he was heard as Creonte in Cherubini's *Médée*. Other notable appearances include Méphistofélès in *La Damnation de Faust* in Amsterdam and Lisbon under Sir Colin Davis, King Philip in *Don Carlo* at the Royal Opera in Stockholm, Hunding in *Die Walküre*, *Der Rosenkavalier*, *Macbeth*, and *Parsifal* in Cologne, *L'italiana in Algeri* in Dresden, *Eugene Onegin* at the Opéra de Montpellier, and *Alceste* at Netherlands Opera. Among the conductors with whom he has worked are Simone Young, Riccardo Muti, Semyon Bychkov, Sir Colin Davis, Edo de Waart, James Conlon, Christoph von Dohnányi, Armin Jordan, Arnold Östman, Philippe Herreweghe, Bernard Haitink, and Frans Brüggen. Mr. Sigmundsson has also been heard in additional opera and concert performances at La Scala, the Bastille and Châtelet in Paris, Deutsche Oper Berlin, Semper Oper Dresden, the Liceu in Barcelona, Cologne, Hamburg, Geneva, Florence, Düsseldorf, Stuttgart, Drottningholm, the Musikverein in Vienna, Amsterdam's Concertgebouw, Berlin's Schauspielhaus, the Théâtre des Champs-Elysées, Palace des Beaux Arts in Brussels, and London's Barbican Hall. He can be heard on Decca recordings of *Don Giovanni* and *Die Zauberflöte* (the latter winning both the Diapason d'or and Deutsche Schallplattenpreis), Schreker's *Die Gezeichneten* also for Decca, and Bach's *St. John* Passion and *St. Matthew* Passion for Philips.

Gustav Andreassen (Ghost of Hector; Mercury)



In the 2007-08 season, Norwegian-American bass Gustav Andreassen sings Daland in *Der fliegende Holländer* with Utah Opera, the Commendatore in *Don Giovanni* with both Orlando Opera and Utah Opera, Sarastro in *Die Zauberflöte* with Arizona Opera, Ferrando in *Il trovatore* with the Nashville Opera Association, and Gremin in *Eugene Onegin* with the National Symphony. He also sings Haydn's *Lord Nelson* Mass with the Atlanta Symphony under Robert Spano and Verdi's Requiem at Northwestern University. Last summer at the Chautauqua Institution he sang the King of Egypt in *Aida* for Cincinnati Opera and Beethoven's Symphony No. 9. This summer he sings Prince Gremin in *Eugene Onegin* with the National Symphony and makes his Boston Symphony and Tanglewood debuts in Berlioz's *Les Troyens* under James Levine. In 2008-09 he will sing Osmin in *Die Entführung aus dem Serail* with Opéra Atelier in Toronto. Highlights of recent seasons include reengagements with Arizona Opera and Orlando Opera as Blitch in *Susannah*, with New York City Opera as Don Profondo in *Il viaggio a Reims*, and Utah Opera as Truffaldino in *Ariadne auf Naxos*. He has appeared with Boston Baroque as the Commendatore, with Hawaii Opera Theatre as Leporello in *Don Giovanni*, and as Daland with Arizona Opera. Internationally Mr. Andreassen has appeared with Deutsche Oper am Rhein, the Hamburg Staatsoper, De Vlaamse Opera, and as Colonello in Donizetti's *Il giovedi grasso* in Lucca, Italy. In the United States he has sung with San Francisco Opera, Boston Lyric Opera, Glimmerglass Opera, Florida Grand Opera, Cincinnati Opera, New York City Opera, Austin Lyric Opera, Opera Grand Rapids, Utah Opera, Orlando Opera, the Opera Company of Philadelphia, Indianapolis Opera, Nashville Opera, Wolf Trap Opera, Palm Beach Opera, Seattle Opera, and Washington Concert Opera. Concert highlights include Shostakovich's Symphony No. 13 with the Seattle Symphony, Bach's *Magnificat* with the Cincinnati Symphony Orchestra, and Liszt's *St. Stanislaus* (recorded by Telarc) at the Cincinnati May Festival, where he was also the Police Officer in a concert performance of *Boris Godunov* excerpts.

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Clayton Brainerd (Panthus)



Born in Portland, Oregon, award-winning baritone Clayton Brainerd has sung leading roles with the major orchestras and opera companies of Europe, New Zealand, Canada, North and South America, Korea, and Japan, under the baton of conductors including James Levine, Seiji Ozawa, Michael Tilson Thomas, Charles Dutoit, Zdenek Macal, Jeffrey Tate, Jesús López-Cobos, and Christoph von Dohnányi. Highlights of recent seasons include Beethoven's *Missa Solemnis* and Symphony No. 9 and Mozart's Requiem with the Seattle Symphony, *Oedipus Rex* with the Boston Symphony under Christoph von Dohnányi, covering Wotan in *Die Walküre* on the Metropolitan Opera's tour of Japan, covering Hans Sachs in *Die Meistersinger von Nürnberg* at the Met, and the American premiere of Nicholas Maw's *Sophie's Choice* at Washington Opera. He has sung *Elijah* with the Mormon Tabernacle Choir, *Messiah* with the Montreal Symphony, and, with New Orleans Opera, *Siegfried* and Wotan in *Die Walküre*. At the Metropolitan Opera he covered performances of Gunther in *Götterdämmerung*. For Scottish Opera he covered Wotan in five complete *Ring* cycles, sang Amonasro in *Aida*, and sang Wotan in the second installment of the company's *Ring* cycle. He made his Opéra-Bastille debut in *La Damnation de Faust* with Seiji Ozawa and his Madrid debut in the title role of Albéniz's *Merlin*. He replaced James Morris as Wotan in *Die Walküre* at the Teatro Colón in Buenos Aires, and performed and recorded Mussorgsky's *The Dream of the Peasant Grishko* with the New Jersey Symphony under Zdenek Macal. Mr. Brainerd has sung Kurvenal in performances and a recording of *Tristan und Isolde* at Carnegie Hall with the Opera Orchestra of New York and Scarpia in *Tosca* with Teatro Arriaga in Bilbao, Spain. His New Zealand Symphony debut was in concert performances of *Das Rheingold* as Wotan, a role for which he won critical acclaim in Arizona Opera's *Ring* cycle. Under Seiji Ozawa, Mr. Brainerd sang Golaud in *Pelléas et Mélisande* with the New Japan Philharmonic, *Madama Butterfly* with the Boston Symphony, and *La Damnation de Faust* at Japan's Saito Kinen Festival. Mr. Brainerd's versatility encompasses not only the Wagnerian repertoire of Wotan, Gunther in the *Ring*, and *Die Meistersinger*, but also the Italian and French operatic repertoire, including Scarpia in *Tosca*, Falstaff, the Commendatore in *Don Giovanni*, the four villains in *The Tales of Hoffmann*, Golaud, and Méphistofélès in *La Damnation de Faust*. Clayton Brainerd made his Boston Symphony debut in February 1999, as the Bonze in the BSO's concert staging of *Madama Butterfly* led by Seiji Ozawa, returning in May 2006 as the Messenger in Stravinsky's *Oedipus Rex* with Christoph von Dohnányi conducting, and this past April as Panthus in the concert performances of *Les Troyens* under James Levine that closed the BSO's 2007-08 subscription season. He makes his Tanglewood debut this weekend in *Les Troyens*.

Jane Bunnell (Hecuba)



Mezzo-soprano Jane Bunnell recently made her debut with the Saito Kinen Festival as Auntie in *Peter Grimes* conducted by Seiji Ozawa, and also joined Washington Opera's tour to Japan for appearances in *Sly* and *Otello* with Plácido Domingo. Other recent engagements have included Oktavian in *Der Rosenkavalier* at the Oper der Stadt Bonn; *Roméo et Juliette, Otello, I vespri siciliani, Les Contes d'Hoffmann, Le nozze di Figaro, Faust,* and *Die Walküre* with the Metropolitan Opera; and her Boston Symphony debut as Mary in *The Flying Dutchman* under James Levine. She has sung many roles at the Metropolitan Opera since her debut there as Annio in *La clemenza di Tito*. Also with the Met she has recorded Tebaldo in *Don Carlo* and a Flower Maiden in *Parsifal*, and sang Emilia for the "Metropolitan Opera Presents" telecast of *Otello*. She has also appeared in a wide variety of roles with New York City Opera and was featured in that company's premieres of Argento's *Casanova* and Mozart's *L'oca del Cairo*, as well as its "Live From Lincoln Center" telecasts of *Die Zauberflöte* and *La rondine*. She has also performed at Houston Grand Opera,

Opera Roanoke, the Teatro Comunale di Firenze, Opera Pacific, the Opera Festival of New Jersey, Lake George Opera, the Casals Festival, San Diego Opera, Dallas Opera, Minnesota Opera, San Diego Opera, Seattle Opera, Virginia Opera, Sarasota Opera, Chicago Opera Theatre, Lyric Opera of Kansas City, and Florida Grand Opera. In Europe she has sung at the Théâtre du Capitole, Toulouse, Vienna Volksoper, Schwetzingen Festival, and Oper der Stadt Köln. She has been a frequent guest artist for Lincoln Center's Mostly Mozart Festival, the Seattle Symphony, and the New York Chamber Orchestra at the 92nd Street Y. Ms. Bunnell made her Boston Symphony debut as Mary in concert performances under James Levine of *Der fliegende Holländer* in March 2005, sang the role of Flosshilde in *Götterdämmerung*, Act II, with James Levine leading the Tanglewood Music Orchestra in July 2005, and appeared with the BSO most recently this past spring at Symphony Hall, as Hecuba in *Les Troyens*.

Philippe Castagner (Hylas)



Canadian-American tenor Philippe Castagner made his BSO debut as Hylas in *Les Troyens* at Symphony Hall this past April. Acclaimed for his appearances in symphonic concerts, opera, and recital, Mr. Castagner was born in Canada and raised in New Jersey. He joined the Metropolitan Opera Lindemann Young Artist Development Program in 2002, made his Metropolitan Opera debut that season as the First Prisoner in *Fidelio*, and later appeared as Beppe in *I pagliacci*. Since then he has sung with New York City Opera, Portland Opera, and Granite State Opera, the New York Philharmonic, and the Pittsburgh, Dallas, and American symphony orchestras, and has performed in recital at Carnegie Hall's Zankel Hall, the 92nd Street Y, Washington's Terrace Theater, and Boston's Gardner Museum. His 2007-08 season includes Beethoven's Ninth Symphony with Michael Tilson Thomas and the Los Angeles Philharmonic at the Hollywood Bowl and with Gustavo Dudamel and the Simón Bolivar Orchestra in Caracas. He also sings Beethoven with Louis Langrée and the Mostly Mozart Orchestra; performs Beppe with Vancouver Opera; travels to Bilbao, Spain, to sing Ferrando in *Così fan tutte* and to Arizona Opera for Tamino in *Die Zauberflöte*; appears with the New World Symphony singing Vaughan Williams's *On Wenlock Edge*; performs Handel's *Messiah* at Carnegie Hall and Bach's *St. Matthew* Passion in Bethesda, Maryland, and gives a number of recitals under the auspices of Young Concert Artists, as well as for the Harvard Theater Collection and San Francisco Opera. During 2006-07, Mr. Castagner made his New York Philharmonic debut with Loren Maazel in Ravel's *L'Enfant et les sortilèges*, which led to his reengagement for performances in 2009. He has also sung Tamino in Vancouver Opera's production of *Die Zauberflöte*, Golo in Robert Schumann's *Genoveva* at the Bard Festival, and Freddy Eynsford-Hill in *My Fair Lady* with the New York Philharmonic. Philippe Castagner and his wife reside in Brooklyn, New York.

James Courtney (Greek Captain; Second Trojan Sentry)



Commanding a broad repertory that extends from Verdi, Wagner, Puccini, and Berg to Bach, Handel, and Beethoven, bass-baritone James Courtney is one of the most active vocalists in the United States today. He has performed with leading opera companies and symphony orchestras around the world, in collaboration with such conductors as James Levine, Seiji Ozawa, Kurt Masur, Lorin Maazel, and Mstislav Rostropovich. Highlights from his twenty-nine seasons and 1,700 performances with the Metropolitan Opera include *Lulu*, *Wozzeck*, *Salome*, *Die Meistersinger von Nürnberg*, *The Flying Dutchman*, and *Parsifal*. He has also appeared with Lyric Opera of Chicago, Florentine Opera of Milwaukee, Opéra de Montréal, San Francisco Opera, and Seattle Opera. He made his BSO debut at Tanglewood in July 1991, as the Voice of Neptune in Mozart's *Idomeneo*, returning for that summer's season-ending performance of Beethoven's Ninth Symphony with

Christoph von Dohnányi and the Cleveland Orchestra. He was a soloist in Verdi's Requiem with the BSO in February 1992 at Symphony Hall, sang the role of Pistol in BSO concert performances of Verdi's *Falstaff* in February 1993, and appeared with the BSO most recently in the concert performances of *Les Troyens* that closed the 2007-08 subscription season.

Christin-Marie Hill (Anna)



Mezzo-soprano Christin-Marie Hill made her Boston Symphony debut as Anna in *Les Troyens* this past April at Symphony Hall. Ms. Hill began her musical career as a jazz vocalist in Paris before beginning the transition into classical music in 1999. She has since undertaken a wide range of operatic roles, including Carmen, Jezibaba (*Rusalka*), Ulrica (*Un ballo in maschera*), Dido and the Sorceress (*Dido and Aeneas*), Maddalena (*Rigoletto*), the Witch (*Hansel and Gretel*), Prince Orlofsky (*Die Fledermaus*), and La Principessa (*Suor Angelica*). In 2006, as a Tanglewood Music Center Vocal Fellow, she was Stella in the U.S. stage premiere of Elliott Carter's *What Next?* under the direction of James Levine. Last summer at Tanglewood she sang William Bolcom's song cycle for mezzo-soprano and orchestra, *A Whitman Triptych.* This summer at Tanglewood she also sings the role of Leokadja Begbick in Kurt Weill's *Rise and Fall of the City of Mahagonny,* also under Levine. Future engagements include a 2009 appearance with the Rochester Symphony. Ms. Hill has appeared with the San Francisco Opera Merola Program, Minnesota Opera, Lyric Opera of Kansas City, the Connecticut Early Music Festival, Pensacola Opera, Des Moines Metro Opera, and Utah Festival Opera. She has performed in concert with the Tanglewood Music Center Orchestra, Springfield Symphony, New River Valley Symphony, the Prairie Ensemble, Sinfonia di Camera, Concerto Urbano, the University of Illinois Symphony, the Schubert Club, and the Blacksburg Master Chorale of Virginia. A native of Evanston, Illinois, she received a fellowship in voice from the University of Illinois as well as career grants from San Francisco Opera, the Rislov Foundation, the Kaplan Foundation, and the 2005 Elardo International Opera Competition. Ms. Hill holds degrees in French literature, sociology, and vocal performance from the University of Illinois.

David Kravitz (Trojan Soldier; First Trojan Sentry)



Baritone David Kravitz has received wide critical acclaim for his singing, acting, and careful attention to text on both the operatic and the concert stages. His most recent BSO appearances were in the concert performances of *Les Troyens* that closed the 2007-08 subscription season; in Bach's *St. Matthew* Passion (as Peter and Pilate) under Bernard Haitink this past March, and in last season's concert performances of Schoenberg's *Moses und Aron* led by James Levine. In 2005-06 he joined the roster of New York City Opera, appearing as Olivier in Strauss's *Capriccio.* Last season's opera roles included Ko-Ko in *The Mikado* with Opera Theatre of St. Louis and the title role in *Wozzeck* with the New England Philharmonic; other opera roles have included Leporello and the title role in *Don Giovanni,* Figaro in *The Barber of Seville,* Count Almaviva in *The Marriage of Figaro,* Papageno in *The Magic Flute,* Don Alfonso in *Così fan tutte,* Nick Shadow in *The Rake's Progress,* and Captain Corcoran in *HMS Pinafore.* He has performed as a featured soloist at Carnegie Hall (to which he returned this year for Handel's *Messiah*), Avery Fisher Hall, and Boston's Symphony Hall and Jordan Hall, under such conductors as Seiji Ozawa, Roger Norrington, Grant Llewellyn, Martin Pearlman, Craig Smith, David Hoose, and Gil Rose. Mr. Kravitz has presented world and regional premieres of works by John Harbison, Andy Vores, Edward Cohen, and George Rochberg, among others,

and has recorded for Koch International Classics and New World. Other highlights of the current season have included Handel's *Semele* with Opera Boston, Mahler's *Lieder eines fahrenden Gesellen* with the New England Philharmonic, Purcell's *King Arthur* with Boston Baroque, and return engagements with Opera Theatre of St. Louis, Emmanuel Music, and the Cantata Singers.

Kate Lindsey (Ascanius)



Mezzo-soprano Kate Lindsey made her BSO debut in John Harbison's BSO-commissioned Symphony No. 5 this past April, followed by appearances as Ascanius in the concert performances of Berlioz's *Les Troyens* that closed the orchestra's 2007-08 subscription season. She sings both these works at Tanglewood this summer (the Harbison will be performed on July 18). Ms. Lindsey returned to the Metropolitan Opera this season as Cherubino in *Le nozze de Figaro,* Stéphano in *Roméo et Juliette,* and the Madrigal Singer in *Manon Lescaut.* A recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she made her debut there as Javotte in *Manon* and has since appeared as the Second Lady in the new English-language children's version of *The Magic Flute* (which was broadcast in HD in movie theaters around the world), Tebaldo in *Don Carlo,* and Siebel in *Faust.* Other recent engagements have included several debuts—with Boston Lyric Opera as Cherubino, with the Cleveland Orchestra in performances of Haydn's *Harmoniemesse* conducted by Franz Welser-Möst, and with the Met Chamber Ensemble in Zankel Hall. Ms. Lindsey has also appeared as Stéphano, Rosina in *Il barbiere di Siviglia,* and Mercedes in *Carmen* at Opera Theatre of Saint Louis (where she was a Gerdine Young Artist), as Angelina in *La Cenerentola* at Wolf Trap Opera, and as Rosina at Washington East Opera. A native of Richmond, Virginia, Ms. Lindsey holds a bachelor of music degree with distinction from Indiana University. Her many awards include the 2007 Richard F. Gold Career Grant, the 2007 George London Award in memory of Lloyd Rigler, the 2007 Lincoln Center Martin E. Segal Award, and a 2006 Sullivan Foundation Grant. She was first-place winner of the 2005 Licia Albanese Puccini Foundation Competition, a regional finalist in the 2004 Metropolitan Opera National Council Auditions, first-place winner in the Student Division of the 2004 Palm Beach Opera Competition, and a major winner in the 2004 Opera Index Competition.

Ronald Naldi (Helenus)



Lyric tenor Ronald Naldi made his Boston Symphony debut this past spring in concert performances of Berlioz's *Les Troyens* at Symphony Hall. He has sung in more than 100 operas, among them *Nabucco, Macbeth, Un giorno di regno, Rigoletto, La traviata, Le villi, La bohème, Madama Butterfly, Gianni Schicchi, Don Giovanni, Così fan tutte, Die Entführung aus dem Serail, L'elisir d'amore, Lucia di Lammermoor, Don Pasquale, La sonnambula, Faust, Boris Godunov, The Bartered Bride,* and *A Midsummer Night's Dream.* With St. Luke's Chamber Ensemble he has sung more than 200 performances of chamber operas by Haydn, Mozart, Offenbach, Rieti, Bakst, Fioravanti, and Rossini. He made his Metropolitan Opera debut in *Les Troyens* and has since sung, among other roles, Rodolfo in *La bohème,* Arturo and Normanno in *Lucia,* the Marquis in *The Ghosts of Versailles,* Tchekalinsky in *Pique Dame,* Vogelgesang in *Die Meistersinger von Nürnberg,* Ismaele in *Nabucco,* the Shepherd in *Oedipus Rex,* and Malcolm in this season's new production of Verdi's *Macbeth.* He recently sang the title role of Mozart's *Idomeneo* with Coro Lirico. Mr. Naldi has sung at the festivals of Spoleto, Waterloo, and the Garden State Arts Center, and has toured China, Egypt, the

Arab Emirates, and Pakistan with the Ambassadors of Opera. He has sung an extensive repertory of thirty oratorios and has performed with more than twenty symphony orchestras, working with such noted conductors as Levine, Gergiev, and Mackerras. A native of New Jersey, he holds degrees from Indiana University and later studied with Luigi Ricci in Rome under a Fulbright grant. He made his professional debut with the Rome Chamber Opera in Pergolesi's *Maestro di cappella.*

Matthew Plenk (Iopas)



Making his Boston Symphony and Tanglewood debuts as Iopas in *Les Troyens,* tenor Matthew Plenk will make his Boston Lyric Opera debut as Ottavio in *Don Giovanni* in the 2008-09 season. During the current season he made his Metropolitan Opera debut, with James Levine conducting, as the voice of the sailor in *Tristan und Isolde* and began his first year in the Met's Lindemann Young Artist Development Program. A National Finalist in the Metropolitan Opera Guild Competition, Mr. Plenk received his master's degree from Yale in 2006. With Yale Opera he was Rodolfo in *La bohème,* Ferrando in *Così fan tutte,* Flute in *A Midsummer Night's Dream,* Nanki-poo in *The Mikado,* the Italian tenor in *Capriccio,* and Kudrjáš in Janáček's *Kátya Kabanová.* A Samling Scholar with an active concert career, he has recently performed with the Orchestra Sinfonica di Milano Giuseppe Verdi, Hartford Symphony, Hudson Valley Philharmonic, the Los Angeles-based Musica Angelica Baroque, the Connecticut Chamber Orchestra, Intermezzo Opera, Bel Canto Northwest, and with the Yale Philharmonia under the direction of Sir Neville Marriner.

Julien Robbins (Priam; Ghost of Priam)



American bass-baritone Julien Robbins has sung more than fifty roles at the Metropolitan Opera in twenty-four consecutive seasons since his 1979 debut. Internationally, the Pennsylvania native has appeared in productions of *Don Giovanni, Le nozze di Figaro, La bohème, Aida, Carmen, Trouble in Tahiti, Il barbiere di Siviglia, Otello, Le Comte Ory,* and *Un ballo in maschera,* with such companies as Milan's Teatro alla Scala, Berlin's Deutsche Oper, the Hamburg Staatsoper, Lisbon Opera, Opéra de Nice, and Opera de Monte Carlo, as well as in São Paulo, Brazil, and at the Glyndebourne Festival. In the United States he is a frequent guest of such companies as San Francisco Opera, Lyric Opera of Chicago, Florida Grand Opera, and Washington Opera, as well as Spoleto Festival USA and the opera companies of San Diego, Baltimore, Los Angeles, Santa Fe, Philadelphia, and Cincinnati. He has made concert appearances in *I Capuleti ed i Montecchi* with the Opera Orchestra of New York, Beethoven's *Choral Fantasy* with the Boston Symphony under Seiji Ozawa, Berlioz's *Roméo et Juliette* with the BSO under James Levine, Beethoven's Symphony No. 9 with the Israel Philharmonic under Zubin Mehta, *Messiah* and Bach's B minor Mass with New York's Musica Sacra, and Mozart's Mass in C at Lincoln Center's Mostly Mozart Festival, among others. Mr. Robbins has recorded Beethoven's *Choral Fantasy* with the Boston Symphony Orchestra for Telarc, Verdi's *La traviata* for Deutsche Grammophon, and Strauss's *Salome* for Sony Classical. He made his Boston Symphony debut with Beethoven's *Choral Fantasy* in October 1982, returning for music of Vivaldi in March 1983. His most recent BSO performances were in Berlioz's *Roméo et Juliette* with James Levine conducting, in December 2004 in Boston and at Carnegie Hall.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs *Les Troyens* in concert with the BSO, *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production, all under the direction of James Levine; Mahler's Symphony No. 2, *Resurrection*, with BSO Conductor Emeritus Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Performances in the BSO's 2007-08 subscription season included Ravel's *Daphnis et Chloé*, William Bolcom's Eighth Symphony (a BSO 125th Anniversary Commission given its world premiere in Boston, followed by the New York premiere in Carnegie Hall), and concert performances of Berlioz's *Les Troyens* led by James Levine; Bach's *St. Matthew* Passion with Bernard Haitink conducting, and Elgar's *The Dream of Gerontius* with Sir Colin Davis. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The Tanglewood Festival Chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Emily Anderson • Joy Emerson Brewer • Anna S. Choi • Emily Effgen • Stefanie J. Gallegos • Karen Ginsburg • Beth Grzegorzewski • Kathy Ho • Eileen Huang • Cindy Kassell • Donna Kim • Yoo-Kyung Kim • Nancy Kurtz • Barbara Levy * • Ruthie Miller • Kieran Murray • Laura Stanfield Prichard • Livia Racz • Melanie W. Salisbury • Johanna Schlegel • Clara Schuhmacher • Dana Sullivan • Victoria Thornsbury • Alison L. Weaver

Mezzo-Sopranos

Kristen Anderson • Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy B. Bobo • Lauren A. Boice • Janet L. Buecker • Elizabeth Clifford • Diane Droste • Paula Folkman # • Dorrie Freedman # • Irene Gilbride # • Mara Goldberg • Jessica Hao • Betty Jenkins • Gale Livingston # • Louise-Marie Mennier • Andrea Okerholm • Roslyn Pedlar • Kathleen Schardin • Katherine Slater • Ada Park Snider # • Cindy Vredeveld • Jennifer Walker • Marguerite Weidknecht

Tenors

Brad W. Amidon • John C. Barr # • Colin Britt • Fredric Cheyette • Stephen Chrzan • Tom Dinger • Kevin F. Doherty, Jr. • Ron Efromson • Keith Erskine • Len Giambrone • J. Stephen Groff # • David M. Halloran • John W. Hickman # • Stanley Hudson # • Timothy Jarrett • James R. Kauffman • Jeffrey A. Kerr • Carl Kraenzel • Lance Levine • Henry Lussier * • Glen F. Matheson • Mark Mulligan • Kevin Parker • David R. Pickett • Dwight E. Porter # • Guy F. Pugh • Peter Pulsifer • Arend Sluis • Peter L. Smith • Stephen E. Smith

Basses

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The BSO is active in evolving the art form through a dedication to commissioning new work—pieces like Elliott Carter's *Three Illusions*; Jonathan Dawe's *The Flowering Arts*; Peter Lieberson's *Neruda Songs*; Charles Wuorinen's Eighth Symphony; and in 2008-09, a new work by Gunther Schuller.

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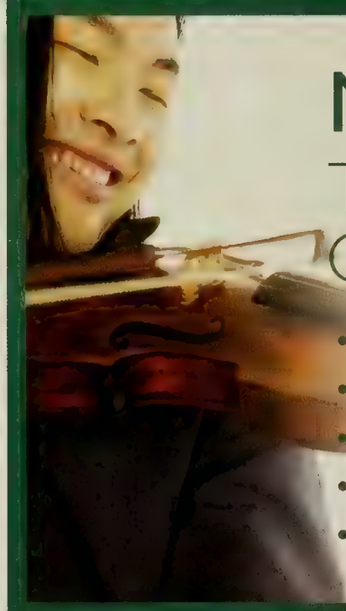


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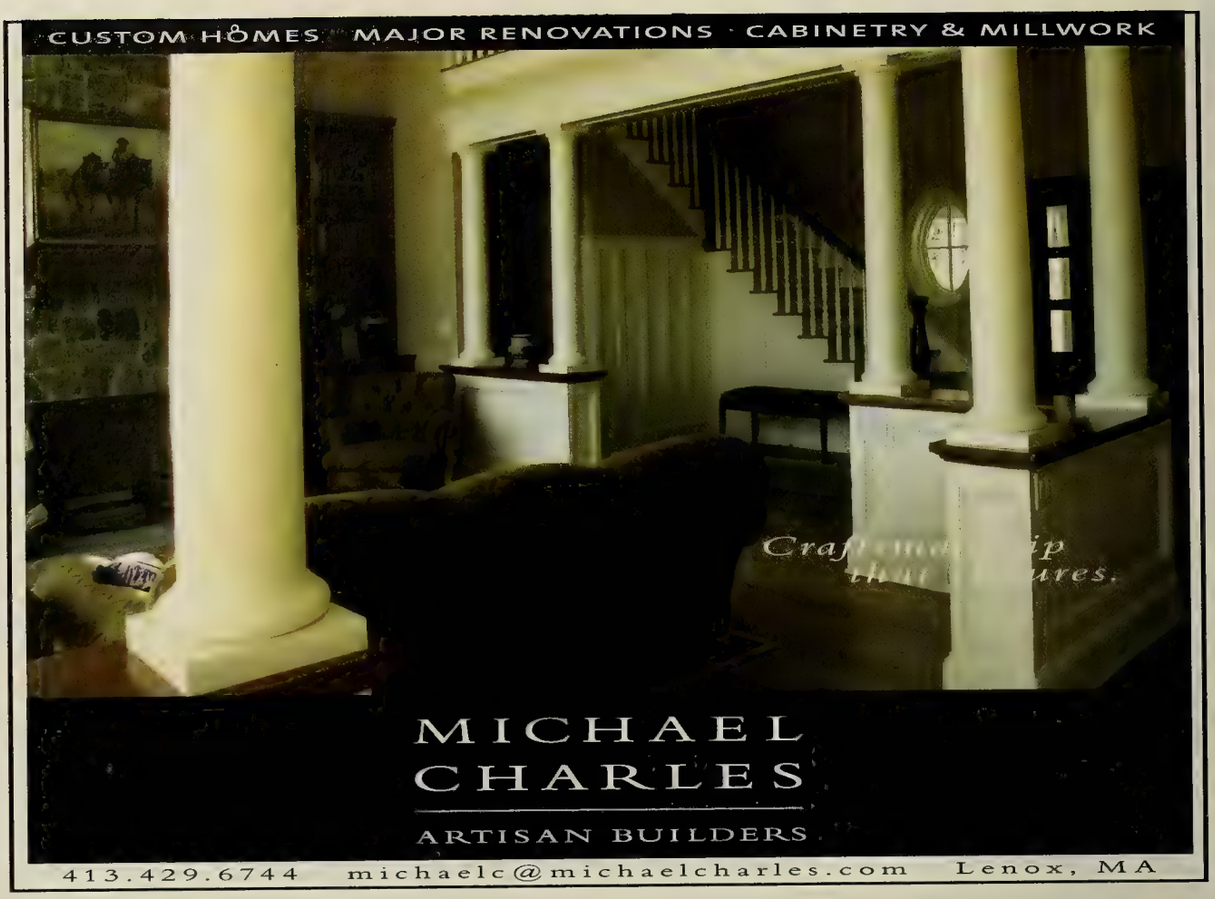
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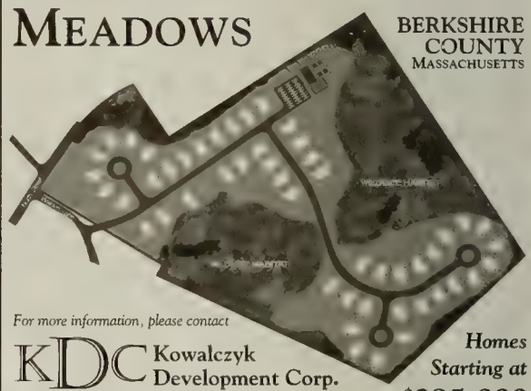
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July at Tanglewood

Thursday, July 3, 7pm
Friday, July 4, 7pm
JAMES TAYLOR

Saturday, July 5, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO programs of Saturday, July 5, and Sunday, July 6

Saturday, July 5, 8:30pm
Opening Night at Tanglewood
BSO—JAMES LEVINE, conductor
MARCUS HADDOCK, tenor (Aeneas)
ANNA CATERINA ANTONACCI, soprano (Cassandra)
DWAYNE CROFT, baritone (Chorebus)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Les Troyens*, Part I—*The Capture of Troy*

Sunday, July 6, 2:30pm
BSO—JAMES LEVINE, conductor
MARCUS HADDOCK, tenor (Aeneas)
ANNE SOFIE VON OTTER, mezzo-soprano (Dido)
KRISTINN SIGMUNDSSON, bass (Narbal)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Les Troyens*, Part II—*The Trojans at Carthage*

Tuesday, July 8, 8:30pm
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
CHRISTINE EBERSOLE (Désirée Armfeldt)
RON RAINES (Fredrik Egerman)
MARY LOUISE WILSON (Madame Armfeldt)
TANGLEWOOD MUSIC CENTER VOCAL FELLOWS

SONDHEIM	*A Little Night Music* (concert performance)

Thursday, July 10, 8pm
IMOGEN COOPER, piano
All-Schubert Program

Friday, July 11, 6pm (Prelude Concert)
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Friday, July 11, 8:30pm
BSO—BERNARD HAITINK, conductor
JONATHAN BISS, piano
JULIA FISCHER, violin
DANIEL MÜLLER-SCHOTT, cello
ALL-BEETHOVEN PROGRAM
Triple Concerto for piano, violin, and cello
Symphony No. 6, *Pastoral*

Saturday, July 12, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 13

Saturday, July 12, 8:30pm
BSO—BERNARD HAITINK, conductor
HEIDI GRANT MURPHY, soprano
CHRISTIANNE STOTIJN, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MAHLER	Symphony No. 2, *Resurrection*

Sunday, July 13, 2:30pm
BSO—JAMES LEVINE, conductor
PETER SERKIN, piano

HAYDN	Symphony No. 104, *London*
J.S. BACH	Piano Concerto No. 1 in D minor
MOZART	Concert Rondo in D, K.382
SCHUBERT	Symphony No. 4, *Tragic*

Sunday, July 13, 8pm
Monday, July 14, 8pm
BARBARA COOK
Continuing the legendary star's 80th-birthday celebration

Wednesday, July 16, 8pm
JONATHAN BISS, piano
JULIA FISCHER, violin
DANIEL MÜLLER-SCHOTT, cello
Music of Handel/Halverson, Ravel, and Beethoven

Thursday, July 17, 8pm
EMERSON STRING QUARTET
The three Brahms string quartets

Friday, July 18, 6pm (Prelude Concert)
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Friday, July 18, 8:30pm

BSO—JAMES LEVINE, conductor
KATE LINDSEY, mezzo-soprano
THOMAS MEGLIORANZA, baritone

HARBISON	Symphony No. 5 for Baritone, Mezzo-soprano, and Orchestra
MAHLER	Symphony No. 1

Saturday, July 19, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 20

Saturday, July 19, 8:30pm

BSO—LEONARD SLATKIN, conductor
MIDORI, violin

VAUGHAN WILLIAMS	*Five Variants of "Dives and Lazarus"*
TCHAIKOVSKY	Violin Concerto
COPLAND	Symphony No. 3

Sunday, July 20, 2:30pm

BSO—SHI-YEON SUNG, conductor
GARRICK OHLSSON, piano

SCHUMANN	*Manfred* Overture
SCHUMANN	Piano Concerto
MENDELSSOHN	Symphony No. 4, *Italian*

Sunday, July 20—Thursday, July 24

FESTIVAL OF CONTEMPORARY MUSIC
ELLIOTT CARTER CENTENARY CELEBRATION

Friday, July 25, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Friday, July 25, 8:30pm

BSO—JAMES LEVINE, conductor
YEFIM BRONFMAN, piano

ALL-BRAHMS PROGRAM
Symphony No. 3
Piano Concerto No. 2

Saturday, July 26, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
Film Night program of Saturday, July 26

Saturday, July 26, 8:30pm
Film Night at Tanglewood

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor

To include music by cinema's great composers, plus selections from John Williams's score to *Indiana Jones and the Kingdom of the Crystal Skull*

Sunday, July 27, 2:30pm

ORCHESTRA OF ST. LUKE'S
ROBERTO ABBADO, conductor
SARAH CHANG, violin

TOWER	*In Memory*, for string orchestra
MENDELSSOHN	Violin Concerto
BEETHOVEN	Symphony No. 7

Wednesday, July 30, 7pm
Extended concert with two intermissions

FREIBURG BAROQUE ORCHESTRA
GOTTRIED VON DER GOLTZ, director
CHRISTIAN GERHAHER, baritone
LORENZO COPPOLA, clarinet
TEUNIS VAN DER ZWART, horn

ALL-MOZART PROGRAM
Symphony No. 36, *Linz*
Arias from *Così fan tutte, Le nozze di Figaro,* and *Don Giovanni*
Clarinet Concerto
March in D, K.385a
Horn Concerto No. 1
Symphony No. 34

Thursday, July 31, 7pm (Prelude Concert)

SHANGHAI STRING QUARTET
Ravel's String Quartet and arrangements by Yi-Wen Jiang of selections from *ChinaSong*

Thursday, July 31, 8pm

CHANTICLEER
SHANGHAI STRING QUARTET
Music of Chen Yi, Sametz, Stucky, and Ligeti, plus folk, jazz, and gospel selections

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2008 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 23, 10am, 1pm, 4pm (TH)
String Quartet Marathon:
Three two-hour performances

Thursday, June 26, 8pm *
Friday, June 27, 8pm *
Mark Morris Dance Group
Choreography by Mark Morris to music of BARBER, SCHUBERT, and BRAHMS

Sunday, June 29, 10am (TH)
Chamber Music Concert

Monday, June 30, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 30, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
JAMES LEVINE, STEFAN ASBURY, and CHRISTOPH ALTSTAEDT (TMC Fellow), conductors
STRAUSS *Don Juan*
MESSIAEN *Et exspecto resurrectionem mortuorum*
DVOŘÁK Symphony No. 8

Saturday, July 5, 6pm ♪
Prelude Concert

Sunday, July 6, 10am
Chamber Music Concert

Monday, July 7, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, LEO McFALL (TMC Fellow), and ERIK NIELSEN (TMC Fellow), conductors
MOZART Symphony No. 25
DEBUSSY *Prelude to The Afternoon of a Faun*
STRAUSS *An Alpine Symphony*

Tuesday, July 8, 8:30pm (Shed) *
Boston Pops Orchestra
KEITH LOCKHART, conductor
with TMC Vocal Fellows
SONDHEIM *A Little Night Music* (concert performance)

Saturday, July 12, 6pm ♪
Prelude Concert

Sunday, July 13, 10am
Chamber Music Concert

Tuesday, July 15, 8pm
Vocal Recital

Saturday, July 19, 6pm ♪
Prelude Concert

Sunday, July 20—Thursday, July 24
2008 FESTIVAL OF CONTEMPORARY MUSIC
ELLIOTT CARTER CENTENNIAL CELEBRATION
James Levine, Festival Director
Oliver Knussen, Festival Advisor
Special funding for activities of this Festival has been provided by the Mark M. Horblit Trust Fund in support of the Mark M. Horblit Award, given in 2007-08 to Elliott Carter.
The Festival is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support from the Aaron Copland Fund for Music, the Fromm Music Foundation, the Helen F. Whitaker Fund, and the National Endowment for the Arts.
Five days of music by Elliott Carter performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.

Saturday, July 26, 6pm ♪
Vocal Recital
EISLER *Hollywood Liederbuch*

Sunday, July 27, 10am
Chamber Music Concert

Monday, July 28, 8pm
Vocal Recital

Tuesday, July 29, 8pm (CMH)
Vocal Composition Project Concert

Saturday, August 2, 6pm ♪
Prelude Concert

2008 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 12, 2:30pm**, Sean Newhouse conducts music of Sibelius, Higdon, and Rimsky-Korsakov. **Saturday, July 26, 2:30pm**, Paul Haas conducts Wagner, and Stravinsky. **Saturday, August 9, 2:30pm**, Benjamin Shwartz conducts Bernstein and Tchaikovsky.

WIND ENSEMBLE PROGRAMS: **Friday, July 11, 8pm**, David Martins conducts Jacob, Schwantner, Cichy, and Maslanka. **Saturday, July 26, 11am**, H. Robert Reynolds conducts Bernstein, Latham, Pann, Bryant, Daugherty, and a new work by former TMC Fellow Andrew McPherson.

VOCAL PROGRAMS: **Saturday, August 2, 2:30pm**, Scott Allen Jarrett conducts Honegger.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 14**; **Tuesday, July 15**; **Wednesday, July 16**; **Wednesday, August 6**; **Thursday, August 7**.

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Saturday, August 2, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
TCHAIKOVSKY *Eugene Onegin*
(concert performance sung in Russian with English supertitles)

Sunday, August 3, 10am
Chamber Music Concert

Tuesday, August 5 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
TMC Chamber Music, 2:30pm
TMC Chamber Music, 5pm
TMC Brass Fanfares, 8pm (Shed)
Gala Concert at 8:30pm (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, and ANDRÉ PREVIN, conductors
To include music of ROSSINI, ENESCU, BRITTEN, and TCHAIKOVSKY

Saturday, August 9, 2pm (TH) *
Sunday, August 10, 7:30pm (TH) *
Monday, August 11, 7:30pm (TH) *
TMC VOCAL FELLOWS AND ORCHESTRA
JAMES LEVINE, conductor (August 9, 10)
ERIK NIELSEN (TMC Fellow), conductor (August 11)
DOUG FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WEILL *Rise and Fall of the City of Mahagonny*
(Fully staged, sung in English)

Saturday, August 9, 6pm ♪
Prelude Concert

Sunday, August 10, 10am
Chamber Music Concert

Monday, August 11, 2pm (CMH)
Music of TMC Composition Fellows

Tuesday, August 12, 8pm
Vocal Recital

Saturday, August 16, 6pm ♪
Prelude Concert

Sunday, August 17, 10am
Chamber Music Concert

Sunday, August 17, 6pm (TH)
TMC FELLOWS
IRA SIFF, director
Opera Scenes

Monday, August 18, 6pm
Vocal Prelude Concert

Monday, August 18, 8:00pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
EMANUEL AX, piano
STRAUSS *Till Eulenspiegel's Merry Pranks*; *Burleske* for piano and orchestra
ALBÉNIZ *Suite española* (orch. Frühbeck de Burgos)
FALLA *The Three-cornered Hat*, Suites 1 and 2

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except for TMC Orchestra concerts, opera performances, and FCM events). Tickets are $11. *Please note: Availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 30; July 7; August 18), FCM events (July 20-24), opera performances (August 2; August 9-11), and Tanglewood on Parade (August 5) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

FRIENDS OF TANGLEWOOD AND FRIENDS OF THE TMC AT THE $75 LEVEL receive one free admission and FRIENDS OF TANGLEWOOD AT THE $150 LEVEL or higher receive two free admissions to TMC Fellow chamber performances or recitals by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional tickets are $11. For information on becoming a FRIEND OF TANGLEWOOD, call (413) 637-5261 or visit bso.org

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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www.EricRudd.com
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www.AlbanySymphony.com
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www.mambor.com/animagic
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www.barringtonstageco.org
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Becket Arts Center
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www.BecketArtsCenter.org
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Berkshire Bach Society
Great Barrington, (413) 528-9277
www.berkshirebach.org
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Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
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Great Barrington, (413) 528-8030
www.biffma.com
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Berkshire Scenic Railway Museum
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www.berkshirescenicrailroad.org
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Berkshire South Regional Community Center
Great Barrington, (413) 528-2810
www.berkshiresouth.org
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Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
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Bidwell House 1750 Colonial Historic House Museum
Monterey, (413) 528-6888
www.BidwellHouseMuseum.org
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Chester Theatre Company
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Great Barrington, (800) 843-0778
www.cewm.org
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The Colonial Theatre
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www.thecolonialtheatre.org
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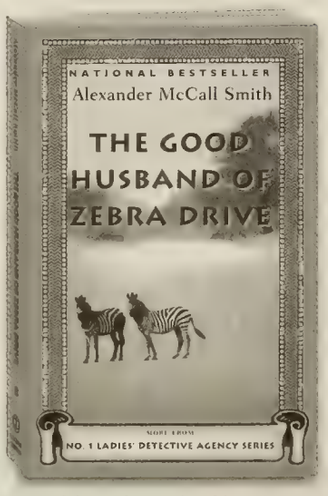
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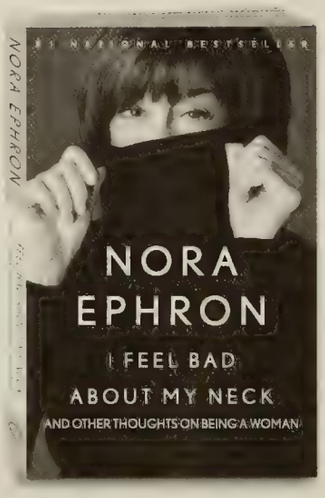
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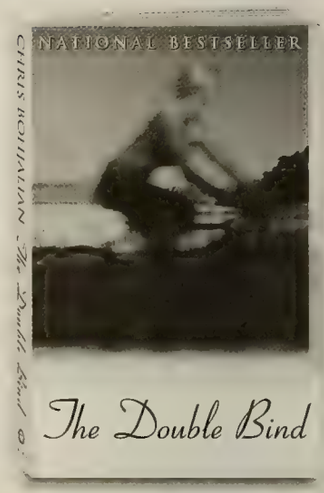
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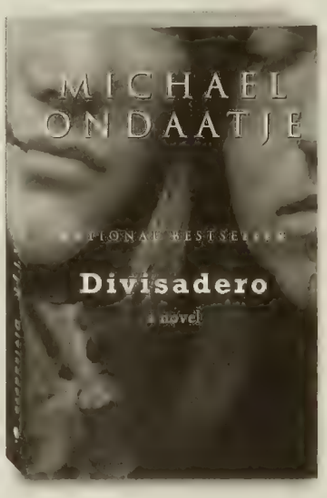
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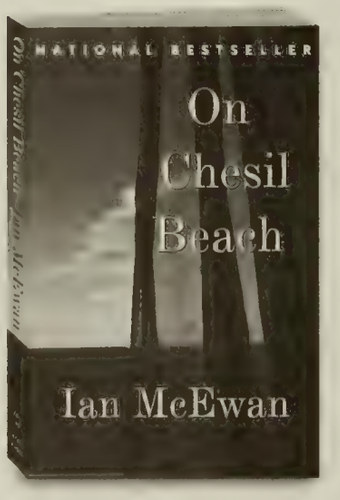
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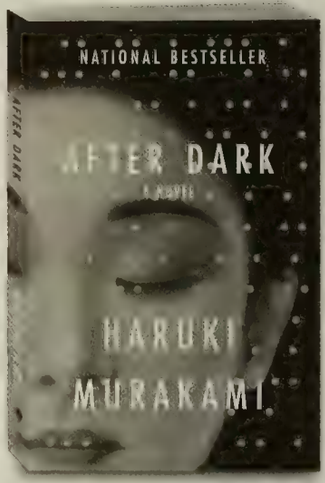
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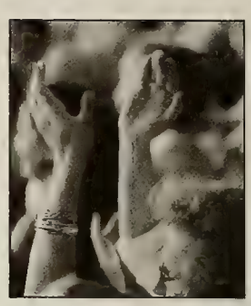
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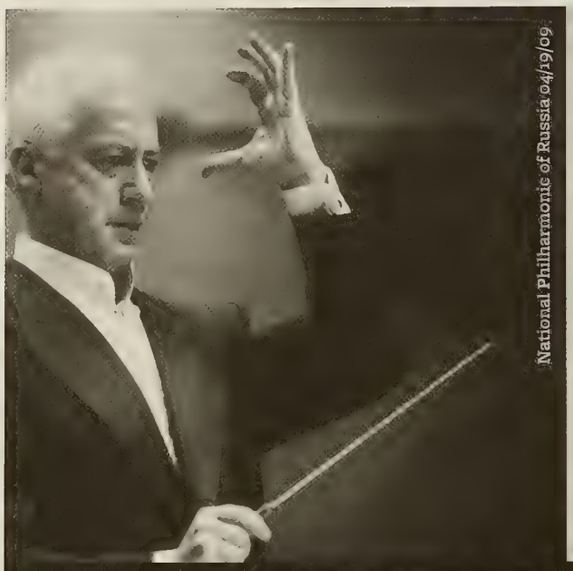
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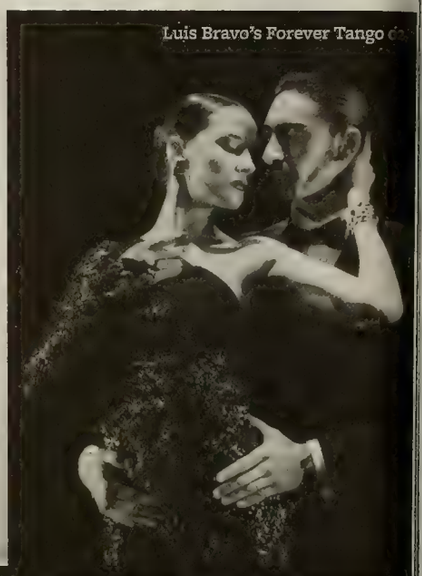
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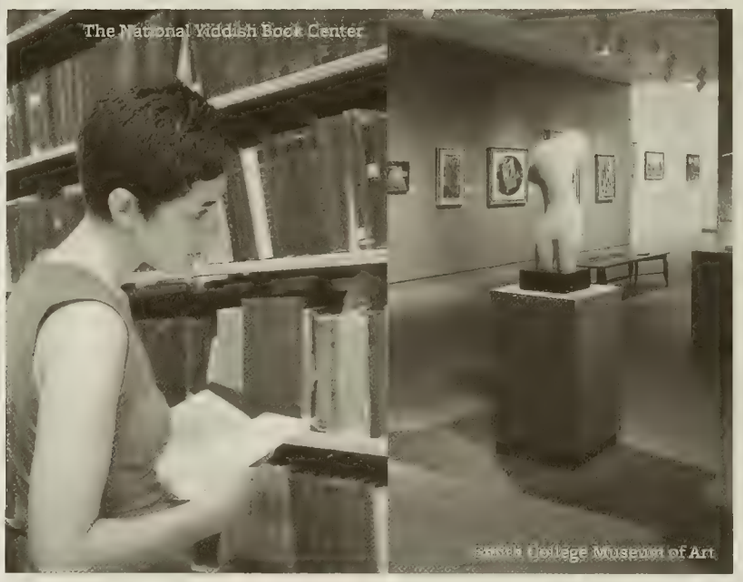




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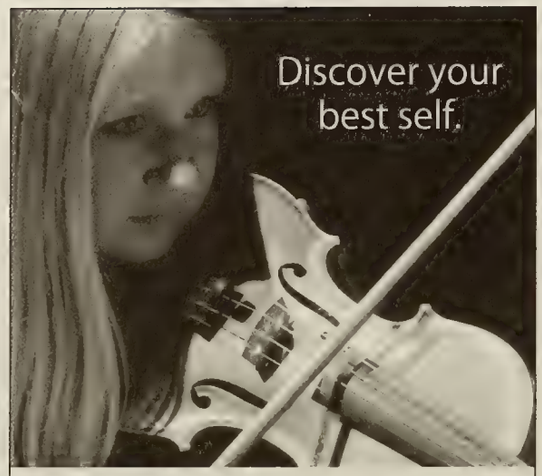
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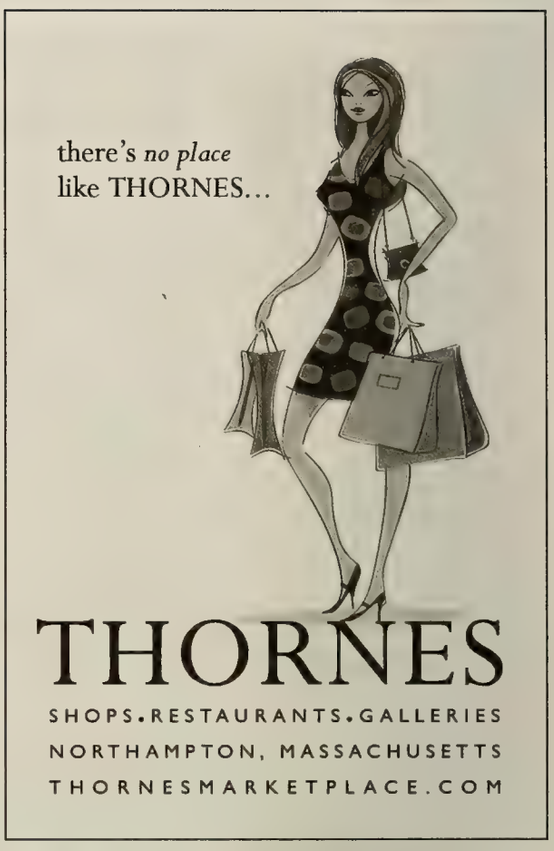


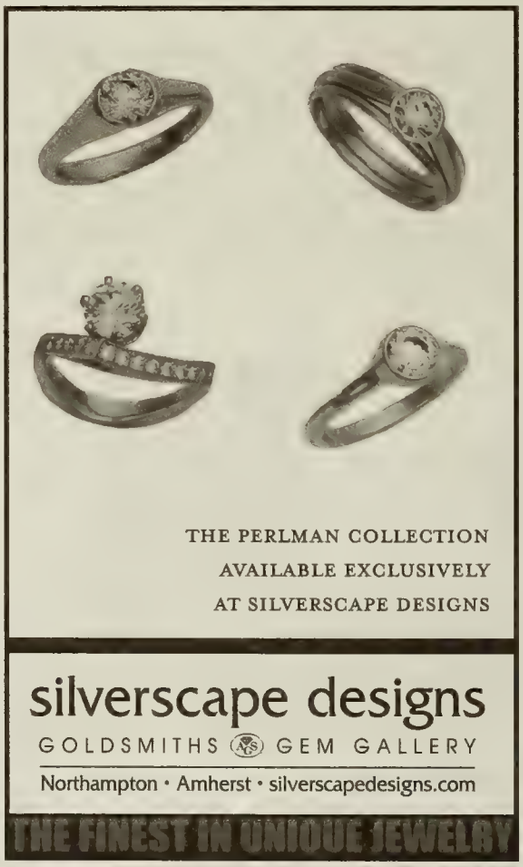
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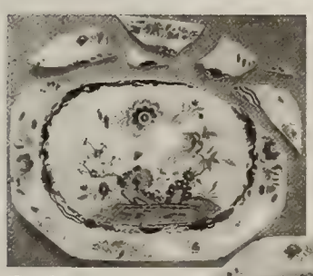
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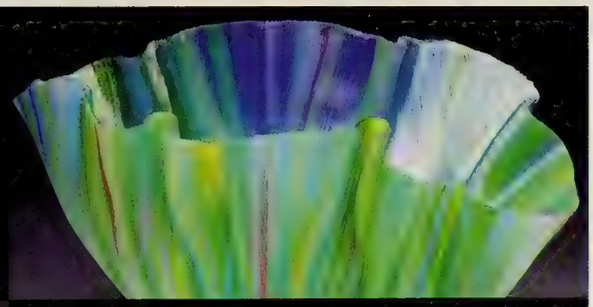
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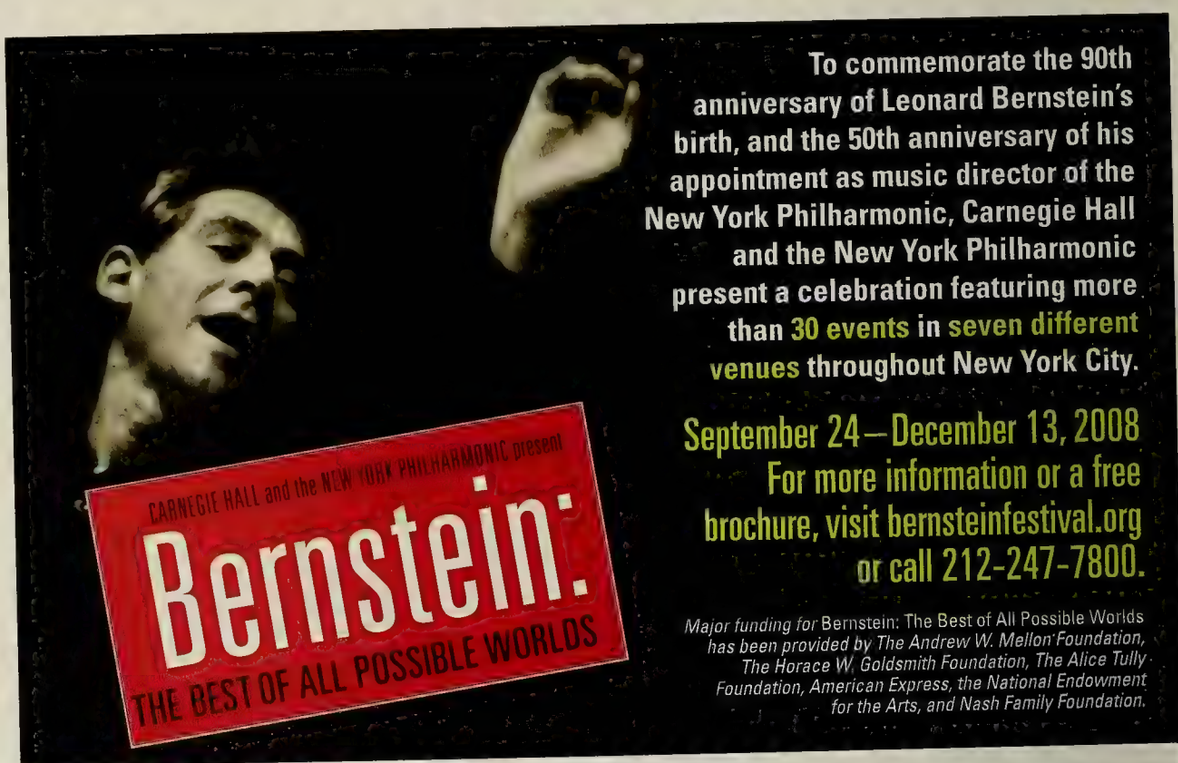


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During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart surpassed the milestone of his 1,000th Boston Pops concert. In February 1995, he was named 20th conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 66 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV and nationally on PBS. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society. He has led the Boston Pops on 31 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction, the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004, they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002, Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Since November 2004, he and the Boston Pops have released three self-produced recordings: *Sleigh Ride*, *America*, and *Oscar & Tony*, all available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies

with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. He will conclude his tenure there after the 2008-09 season. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart has recently assumed that position with the North Carolina summer educational institute and festival. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly* and will return again in 2008 with Offenbach's *Tales of Hoffmann*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.



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GUEST ARTISTS

CHRISTINE EBERSOLE (Désirée Armfeldt)



Christine Ebersole has enchanted audiences throughout her performing career, from the Broadway stage to television series and specials, films, concert appearances, and recordings. Most recently she received unanimous praise for her starring role as Margo Channing in City Center's Encores production of *Applause*, the highest grossing Encores production in its 15-year history. Prior to Encores, Christine received virtually every Off-Broadway Award and her second Tony Award for Leading Actress in a Musical for her "dual role of a lifetime" as Edie Beale and Little Edie Beale in *Grey Gardens*. Acclaimed by critics and audiences alike, the show was nominated for ten Tony Awards, including Best Musical, and its CD was nominated for a Grammy Award. Other memorable New York stage performances include her Tony Award-winning performance as Dorothy Brock in the smash hit revival of *42nd Street*, *Steel Magnolias*, *On the Twentieth Century*, *Oklahoma*, *Dinner at Eight* (Tony and Outer Critics Circle nominations), and *The Best Man* opposite Chris Noth and Charles Durning. She has starred in five Encores productions at City Center, including *A Connecticut Yankee*, stopping the show every night performing "To Keep My Love Alive." Ms. Ebersole has appeared in many hit movies, including *Tootsie*, *Richie Rich*, *Black Sheep*, *Amadeus*, *Dead Again*, and *True Crime*. On television, she portrayed the stripper Tessie Tura in *Gypsy* (starring Bette Midler) and co-starred in the reunion film *Mary and Rhoda*, with Diana Ross in *Double Platinum*, and with Jane Fonda in the critically acclaimed *The Dollmaker*. She has had guest-starring roles in such hit shows as *Will and Grace* and *Murphy Brown*. Christine can currently be seen on the hit ABC show *Cashmere Mafia* and was a series regular on *Saturday Night Live* during the 1981-82 season. Her upcoming projects include *Libertyville*, a Lifetime pilot in which she stars, and the new Jerry Bruckheimer film *Confessions of a Shopaholic*, filmed in spring 2008. In concert, Ms.Ebersole has appeared in the American Songbook series at Lincoln Center and in concert halls across the country. After making her debut with the Boston Pops in 2006, Christine returns this season to Symphony Hall and Tanglewood starring as Desirée Armfeldt in a concert version of *A Little Night Music* with the Boston Pops Orchestra and Keith Lockhart. In televised concerts, she has often appeared on PBS, including star turns in *Ira Gershwin at 100: A Celebration at Carnegie Hall* and *The Rodgers & Hart Story: Thou Swell, Thou Witty*. In December 2006 she performed on the Kennedy Center Honors (CBS). Teaming with her *42nd Street* co-star Billy Stritch brought kudos from critics and audiences alike at Feinstein's, resulting in a CD of the show, *In Your Dreams*, released in 2005 (Ghostlight Records), and a subsequent tour. Their new CD, *Sunday In New York*, was released in May 2008 (also Ghostlight).

RON RAINES (Fredrik Egerman)



Ron Raines plays Alan Spaulding on CBS's daytime series *Guiding Light*. For his work in this role, he has been nominated for Emmy awards three times and for *Soap Opera Digest* awards three times. On PBS, he has appeared in three "Great Performances"—*Gershwin at 100* (Carnegie Hall), *The Rodgers and Hart Story: Thou Swell, Thou Witty*, and *My Favorite Broadway, The Love Songs*—and on *Evening at Pops* in a Richard Rodgers tribute under Keith Lockhart's direction. Well known to theater audiences in New York and around the country, Mr. Raines has starred on Broadway as Billy Flynn in *Chicago*, as Gaylord Ravenal in the 1983 revival of *Show Boat*, and in *Teddy and Alice*. Also in New York, he has starred in *Olympus on My Mind*, *The Merry Widow*, and *The Duchess of Gerolstein* with New York City Opera, *One Touch of Venus* with Susan Lucci, *A Little Night Music*, *Oh Lady! Lady!*, and Carnegie Hall's tribute to Lerner and Loewe. He has played leading roles in virtually every major American musical and operetta including *South Pacific*, *Annie*, *Kismet*, *Sayonara*, *Kiss Me, Kate*, *The King and I*, *Naughty Marietta*, *Brigadoon*, *Oklahoma!*, *Carousel*, *Side by Side by Sondheim*, *Follies*, and *Man of La Mancha* around the country. As a concert performer, Ron has appeared with more than 50 symphony orchestras around the country, including those of Atlanta, Baltimore, Chicago, Cleveland, Dallas, Milwaukee, Minnesota, Pittsburgh (with Marvin Hamlisch), San Diego, San Francisco, as well as Washington D.C.'s National Symphony, the Philadelphia Pops (with Peter Nero), and the Boston Pops (under both John Williams and Keith Lockhart), in addition to the Israel Philharmonic, the Jerusalem Symphony, and the BBC Concert Orchestra in London. In December 2007, he was guest artist in "Gershwin and Friends" concerts with the Boston Pops under Keith Lockhart. His most recent solo album is *So in Love with Broadway*, which follows *Ron Raines: Broadway Passion*; both are available at Amazon.com, Borders, and Virgin Records. He can also be heard on cast recordings of *Night of the Hunter*, *Guys and Dolls*, *The Pajama Game*, *Man of La Mancha*, *110 in the Shade*, *Annie*, and *Wonderful Town*, and *One Touch of Venus*. Ron and his wife, Dona D. Vaughn, have a daughter, Charlotte Vaughn Raines.



Walter H. Scott

BOBBIE STEINBACH (Madame Armfeldt)



Bobbie Steinbach has been a longtime member of Boston's very special theater community as an actor, cabaret performer, teacher, and most recently, a director. The recipient of the Elliot Norton Award for Outstanding Actress and two Independent Reviewers Best Supporting Actress awards, she has appeared regionally with the Huntington Theatre Company in *Rose Tattoo* (Peppina) with Andrea Martin and *Dead End* (Governess), both directed by Nicholas Martin; Commonwealth Shakespeare Company in *Romeo and Juliet* (Nurse) and *Much Ado About Nothing* (Dogberry); Lyric Stage Company of Boston in *The Importance of Being Earnest* (Lady Bracknell), *Arms and the Man*, *A Little Night Music* (Madame Armfeldt), *Spitfire Grill*, *Assassins* (all directed by Spiro Veloudos), *Lend Me a Tenor*, *Beyond Belief*, and *Present Laughter*; New Repertory Theatre in *The Clean House*, *Romeo and Juliet*, *A Girl's War*, *The Waverly Gallery* (all directed by Rick Lombardo), and *Stonewall Jackson's House*. With the Actors' Shakespeare Project, of which she is a Founding Member, she has appeared in *Richard III*, *Julius Caesar*, *Twelfth Night*, *All's Well That Ends Well*, *The Winter's Tale*, and *Macbeth*. Other credits include *Anna in the Tropics* with Speakeasy Stage Company, *The Music Man* (Eulalie Shinn) with Cherry County Playhouse, *The Tempest* and *A Little Princess* with Wheelock Family Theatre, *Our Town* and *Coyote on a Fence* with Boston TheatreWorks, *Follies* with Overture Productions, *The Last Night of Ballyhoo* with the Vineyard Playhouse and Jewish Theatre of NE, and *Sailing Down the Amazon* with the Woman on Top Festival. Her directing credits include New Rep's *The Diary of Anne Frank*, *Third and Oak: The Laundromat*, and *The Red and the Blue* (Boston Theatre Marathon). Cabaret credits include her one-woman show, *A Woman Alone Onstage With A Piano, A Stool, A Lamp, An Attractive Piano Player, A Few Cheap Theatrical Props and a Very Big Mouth,* with pianist Ron Roy, and *Holidaze: A Christian, A Jew and a Ho-Ho-Ho-Mo Too,* with Kathy St. George, Robert Saoud, and Jonathan Goldberg. Upcoming roles include Charlotta in Lyric Stage's *Follies*, and Volumnia—the "mother from hell"—in Actors' Shakespeare Project's *Coriolanus*.

KATIE HENNEY (Fredrika Armfeldt)



Katie Henney made her Boston Pops debut as Fredrika in *A Little Night Music* in June at Symphony Hall. At American Girl Place in New York, Katie has played eight roles over five years, with more than 1,500 performances of *American Girls Revue*, *American Girls Holiday Show*, and *Circle of Friends*. She was a part of the NYC Metropolis reading (Joe Brooks). She has appeared in other musicals such as *Ragamuffins*, *In Tune With the Universe*, *Interaction*, *Sunshine*, *Number the Stars*, *Oliver!*, and *Cinderella*. Her film and television credits include Elizabeth Cole in *Felicity, An American Girl Adventure*; the DVD of the American Girl movie *Samantha, An American Girl Holiday*, giving a tour of American Girl Place in New York; and an additional appearance on the *Felicity* DVD with a tour of Williamsburg. Katie has appeared in the TV series *New Amsterdam* and *Naked Brothers Band*.

ASHLEY LOGAN (Anne Egerman)



Soprano Ashley Logan received both bachelor's and master's degrees from University of Cincinnati College-Conservatory of Music, where she was a student of Barbara Honn. Last summer Ms. Logan attended the Merola Opera Program singing Cleopatra and Gretel in the Schwabacher Scenes Concert at the Yerba Buena Gardens, as well as Rose in Weill's *Street Scene* in the Grand Finale Concert with the San Francisco Opera Orchestra. A 2007 Houston Grand Opera Eleanor McCollum semi-finalist, Ms. Logan has also sung Susanna in *Le nozze di Figaro* at the Music Festival of Lucca, Italy, and Josephine (*Comedy on the Bridge*) and Giannetta (*L'Elisir d'Amore*), both with CCM Opera. Most recently she was a finalist in the 2008 Lotte Lenya Competition as well as a semi-finalist in the American Traditions Competition. This fall Ms. Logan will be attending Boston University's Opera Institute.

ZACHARY WILDER (Henrik Egerman)



An avid performer of both early and modern music, tenor Zachary Wilder received his bachelor's degree from the Eastman School of Music, where he studied with John Maloy and Robert Swensen, and his master's from the University of Houston, where he studied with Katherine Ciesinski. Last summer he made his debut with the Boston Early Music Festival in a trio of roles (Un Zephyr, Un Satyr, and Une Furie) in the North American premiere of Lully's *Psyché*. Mr. Wilder has worked with a number of early music luminaries including Matthew Dirst, Ellen Hargis, Paul O'Dette, and Steven Stubbs, and has performed with the Houston Bach Choir, Houston Choral Society, Ars Lyrica Houston, and Mercury Baroque. Recent roles include Ugone in the Houston premiere of Handel's *Flavio*, as well as Peter Quint in Britten's *The Turn of the Screw*.

MATTHEW WORTH (Count Carl-Magnus Malcolm)



Baritone Matthew Worth was a winner of a 2008 Sullivan Foundation Award. Upcoming performances include the title role in *Owen Wingrave*, Mercutio in *Roméo et Juliette*, Danilo in *The Merry Widow*, Belcore in *L'elisir d'amore*, and Ernesto in Haydn's *Il mondo della luna*. Highlights of recent seasons include *Così fan tutte* with James Levine as a 2007 Tanglewood Music Center Fellow, *The Rape of Lucretia* with Lorin Maazel, and the world premieres of two operas—Stephen Hartke's *The Greater Good, or the Passion of Boule de Suif* at Glimmerglass Opera (recorded for Naxos) and Lowell Liebermann's *Miss Lonelyhearts* at JOC. Mr. Worth holds degrees from the Juilliard School, Manhattan School of Music, and the University of Richmond. He is the recipient of a 2006 Richard F. Gold Grant from the Shoshana Foundation, the 2006 DeRosa Career Grant, and a grant in 2006 from the Julian Autrey Song Foundation.

KATHERINE GROWDON (Countess Charlotte Malcolm)



Since making the San Francisco Bay Area her home in 2002, mezzo-soprano Katherine Growdon has performed extensively in opera, oratorio, and song with a variety of local companies to much acclaim, including praise for her recent interpretation of Nicklausse in *The Tales of Hoffmann* with the San Francisco Lyric Opera. Recent engagements include Handel's *Messiah* and Bach's *Christmas Oratorio* with the American Bach Soloists and Mércèdes in *Carmen* with Portland Opera. In the summer of 2007 she was a Virginia Best Adams Fellow at the Carmel Bach Festival. Ms. Growdon grew up in Los Angeles, received a bachelor's degree in Comparative Literature from Oberlin College, and a master's from the San Francisco Conservatory of Music.

REBECCA JO LOEB (Petra)



A graduate diploma candidate at the Juilliard School and studying with Edith Bers, mezzo-soprano Rebecca Jo Loeb has sung the Third Lady in *The Magic Flute*, Madama Brillante in Cimarosa's *L'italiana in Londra*, Dorothée in *Cendrillon*, Zita in *Gianni Schicchi*, Elmire in *Tartuffe*, Hansel in *Hansel and Gretel*, and Paquette in *Candide* alongside Frederica von Stade. She has attended the Aspen Music Festival and School, and La Musica Lirica in Urbania, Italy. In 2006 she was a Bonfils-Stanton Apprentice at Central City Opera. Last summer, as a Tanglewood Music Center Fellow, she performed Carrie in *Carousel* with the Boston Pops and the Spirit/Second Witch in *Dido and Aeneas* with the Mark Morris Dance Group. She was the most recent first place winner of the Lotte Lenya Competition in Rochester, NY. Ms. Loeb recently made her Broadway debut in a benefit entitled "The Ladies Who Sing Sondheim," performing alongside Angela Lansbury, Deborah Monk, and other Broadway veterans and current stars. Upcoming performances include a double-bill performance of new one-act operas by Bolcom and Musto in Moab, Utah, and as a guest artist at the Detroit Holocaust Memorial Centre for their annual fundraising dinner.

EMILY HINDRICHS (Mrs. Nordstrom)



A prizewinner in the Washington International Vocal Competition, soprano Emily Hindrichs is also an alumna of the Seattle Opera Young Artist Program, where she performed the title role in Donizetti's *Rita*, Nella and Lauretta in *Gianni Schicchi*, and Feu/Princesse/Rossignol in Ravel's *L'Enfant et les Sortilèges*. On the concert stage, Ms. Hindrichs sang the Angel in Handel's *Jephtha* with Helmuth Rilling and the International Bachakademie and premiered the chamber version of John Harbison's *Milosz Songs* in Boston's Jordan Hall. In 2009 she will make her debut with English National Opera as the Queen of the Night in *The Magic Flute*, a role that she will reprise with Seattle Opera. Ms. Hindrichs is a doctoral candidate at the New England Conservatory.

CHARLENE SANTONI (Mrs. Segstrom)



Soprano Charlene Santoni's many opera credits include appearances with Edmonton Opera, the National Arts Centre Orchestra, Opera NUOVA, Soundstreams Canada, the International Vocal Arts Institute, the Centre for Opera Studies in Italy, and the Chamber Orchestra of Sofia Bulgaria. In addition to Tanglewood Music Center concerts, upcoming engagements include a summer vocal fellowship with the V.O.I.C.Experience Foundation. In the fall Ms. Santoni will appear as the Queen of the Night in *The Magic Flute* with Opera New Brunswick and as La Charmeuse in *Thaïs* with Pacific Opera Victoria. Currently she can be heard singing whistle tones in Canadian composer John Oswald's *Qui*, which is part of a permanent installation at the Royal Ontario Museum in Toronto. Ms. Santoni received a master's degree from the University of Toronto in 2007 under the tutelage of Mary Morrison.

KRISTIN HOFF (Mrs. Andersson)



Mezzo-soprano Kristin Hoff recently completed a master's degree with Catherine Sévigney at the University of Montreal. Her opera credits include Ottavia (*l'Incoronazione di Poppea*), Prince Orlofsky (*Die Fledermaus*), Anna Maurrant (*Street Scene*), and Marcellina (*Le nozze di Figaro*). A dedicated performer of art song, Ms. Hoff participated in the Ravinia Steans' Institute in Chicago last summer, where she worked on song repertory with coaches such as Malcolm Martineau, Ken Noda, Brian Zeger, and Iain Burnside. An advocate of contemporary music, she recently sang a concert featuring music of Scottish composer Judith Weir and the mezzo-soprano role in the opera *Kopernikus* by the late Québecois composer Claude Vivier. With orchestra, Ms. Hoff has performed Mahler's Symphony No. 4 and Jean Lesage's *Souvenirs posthumes*. In the coming year she is slated to sing both Wagner's *Wesendonck* Lieder and Berg's *Seven Early Songs*.

MARK VAN ARSDALE (Mr. Erlanson)



Currently pursuing his master's degree at Indiana University, where he studies with Dr. Robert Harrison, tenor Mark Van Arsdale was recently seen in IU Opera Theater's collegiate premiere of Bolcom's *A Wedding* (Donato) as well as in *Susannah* (Sam). He bowed as Ferrando in *Così fan tutte* at Northwestern University, where he graduated *magna cum laude* in 2006. As a young artist with Central City Opera, he performed the Second Dandy in *The Ballad of Baby Doe*. Recent oratorio engagements include the *St. John* Passion with the Lafayette Bach Chorale, as well as the *Magnificat* and *Messiah* with the Cheyenne Symphony Orchestra. Mr. Van Arsdale has lived in Milan, Italy, and studied voice with Giovanna Canetti as a part of his exploration of foreign countries, languages, and cultures. An active recitalist, Mr. Van Arsdale was recently awarded the performer's certificate for excellence from Indiana University for his program of French chanson.

CHRISTOPHER JOHNSTONE (Mr. Lindquist)

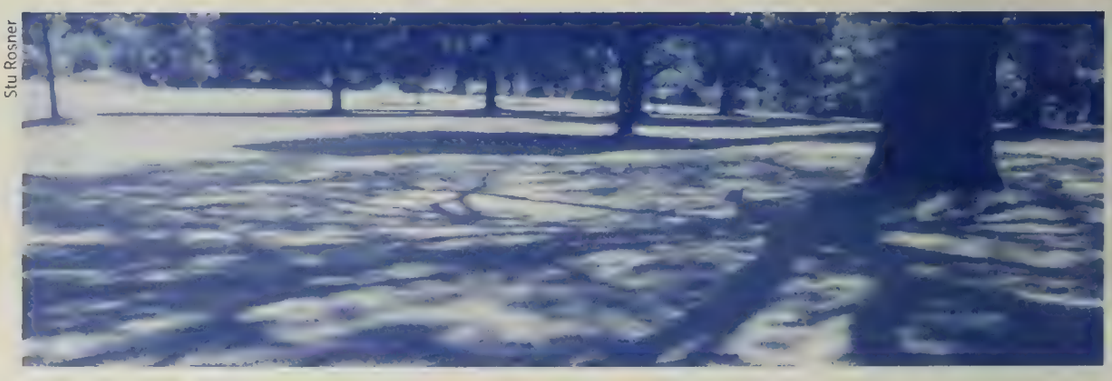


Baritone Christopher Johnstone most recently completed an artist diploma in opera at the Cincinnati College-Conservatory of Music (CCM). He holds a bachelor's degree from Arizona State University and a master's from California State University, Long Beach. Roles sung include Aeneas in *Dido and Aeneas*, Guglielmo in *Così fan tutte*, Belcore in *L'Elisir d'amore*, Orestes in *Iphigénie en Tauride*, Ottone in *L'incoronazione di Poppea*, Eisenstein in *Die Fledermaus*, Hanezo in *L'Amico Fritz*, the Royal Herald in *Don Carlo*, Strephon in *Iolanthe*, and Captain Walker in *The Who's Tommy!*, among others. He has sung with Lyric Opera San Diego, Opera Pacific, Glimmerglass Opera, Modesto Symphony, the Cincinnati Pops, the Mark Morris Dance Group, and the Long Beach Symphony. Future engagements include Bach's B minor Mass with the L.A. Master Chorale and Lieutenant Montschi in *Waltz Dream* with Lyric Opera San Diego. This is his second summer as a Fellow of the Tanglewood Music Center.

CASEY HUSHION



Casey Hushion is delighted to be returning to the Boston Pops, after staging last year's concert of *Carousel*. Casey is the assistant director of the current Broadway production *In the Heights*, which has received thirteen Tony nominations. Most recently, she was the assistant director of the Broadway, West End, and national tour productions of *The Drowsy Chaperone*, winner of five Tony Awards. Other Broadway credits include *Good Vibrations* at the Eugene O'Neill Theatre. A graduate of New York University, Casey has worked at theaters such as Goodspeed Opera House, North Shore Music Theatre, North Carolina Theatre, and Papermill Playhouse. Favorite regional credits include *The King and I* starring Lou Diamond Phillips, *Jekyll and Hyde* starring Sebastian Bach, and *Joseph and the Amazing Technicolor Dreamcoat* starring Sheena Easton. Casey was previously on staff with Goodspeed Musicals as a New Works Scout. She has directed new musicals for festivals such as the New York Music Theatre Festival and the National Alliance, including *Tinyard Hill*, *Having It Almost*, *Poe*, *Monica! The Musical*, and *Meet John Doe*. Highlights of her future engagements include working as associate director both of the play *To Be Or Not To Be*, opening at the Biltmore Theatre this fall, and of the new musical *Minsky's*.



Stu Rosner

LAWRENCE GOLDBERG



This season Lawrence Goldberg returns to the Boston Pops after providing music direction for last year's concert version of *Carousel.* He conducts regularly on Broadway (*The Drowsy Chaperone, Thoroughly Modern Millie, The Phantom of the Opera, Carousel*) and on national touring productions (*The Producers, Les Misérables, Sunset Blvd., Cats*). His recent music direction credits for regional theatres include *The Producers* for Pioneer Theatre in Salt Lake City; *Pal Joey* for the Prince Music Theater in Philadelphia; and upcoming this summer, *My One and Only* for The MUNI in St. Louis. Mr. Goldberg's holiday arrangements for the Boston Pops and the Tanglewood Festival Chorus include *Chanukah, O Chanukah* and the choral arrangement for the sung version of *Sleigh Ride*. He is the composer/lyricist for the family musical *Big Bad Wolf and the Endangered Forest*, and his original songs and music have been heard on television and in concert halls and cabarets across the country. His song "Seize the Day" was recorded by Petula Clark. Mr. Goldberg is also the author of *Broadway Musical Anagrami*, an irreverent collection of Broadway anagrams.

TIM BENNETT



Tim Bennett is pleased to return to the Boston Pops after working on last season's staged concert version of *Carousel.* Recent credits as director or director/choreographer include *A Man of No Importance* and *High School Musical* at the North Carolina Theatre, *Macbeth* for the New Jersey Shakespeare Festival's Late-Nite series, *George S. Kaufman and His Auspicious Circle* at the Algonquin Hotel in New York City, and *Urinetown* at the Gateway Playhouse in New Jersey. Tim is an associate producer on the Broadway production of *Memphis*, scheduled to open in New York in 2009. He received a BFA in musical theatre and dance from The Boston Conservatory, and a master's degree in directing from NYU. Tim lives in Manhattan with his wife Edwardyne and his twin daughters Kathryn and Violet.



BOSTON POPS

MORE ABOUT "A LITTLE NIGHT MUSIC"



Following is a synopsis of the play, as proposed in the original liner notes by William Evans:

One by one, a Quintet gathers in front of the curtain, blending their voices in song. As the curtain rises, elegantly dressed couples dance through a sylvan setting ("Night Waltz"), presaging the romantic flirtations and frustrations to come. The waltzers exit, and the aging Madame Armfeldt, a woman who has numbered kings among her lovers, alerts her granddaughter Fredrika to watch for the summer night to smile. "It smiles three times," she says, "first, for the young, who know nothing; second, for the fools, who know too little; and third, for the old, who know too much."

Attention shifts to the home of Fredrik Egerman, a widowed lawyer who has recently married Anne, a young girl of 18. Fredrik's son by a previous marriage, Henrik, is a somber 20-year-old divinity student who plays the cello in moments of stress. Fredrik arrives with tickets for the theater: he is taking Anne (still a virgin after 11 months of marriage) to see "the one and only" Désirée Armfeldt. As he prepares for his afternoon nap, and Anne chatters away, Fredrik muses on some of the problems encountered in his new marriage ("Now"). In the parlor, son Henrik is being flirted with by the less-than-virginal maid, Petra. He clumsily tries to unbutton her blouse. Petra, merely amused, tells him, as she leaves the room, "Later. You'll soon get the knack of it." Frustrated, as usual, Henrik grabs his cello ("Later"). Back in the bedroom, Anne promises Fredrik to become his bride in deed, as well as in fact ("Soon"). Henrik continues complaining ("Later"). Fredrik, still asleep and obviously enjoying some vivid dream ("Now"), utters a heartfelt "Désirée." Anne stares at him, startled.

Désirée Armfeldt, the beguiling actress who was once Fredrik's mistress, enters her dressing room at the theater, ironically extolling the joys of life on the road ("The Glamorous Life"), with comments by the Quintet and her disapproving mother, Madame Armfeldt. Fredrik and Anne arrive at the theater that evening, Anne clearly suspicious after Fredrik's naptime slip of the tongue. Désirée makes her entrance and spots Fredrik immediately. The Quintet comments on romantic recollections ("Remember?"). Désirée plays directly to Fredrik, upsetting Anne so much she rushes out of the theater. Fredrik takes his wife home and puts her to bed, while he goes "out for a breath of fresh air." Naturally, his stroll takes him directly to Désirée's rooms, to meet her for the first time in 14 years. Désirée welcomes him warmly and lends a not-quite-sympathetic ear to Fredrik's praise of Anne ("You Must Meet My Wife"). He tries to revive their relationship, and Désirée happily accepts with, "Of course, darling, what are old friends for?" Off they go to the bedroom.

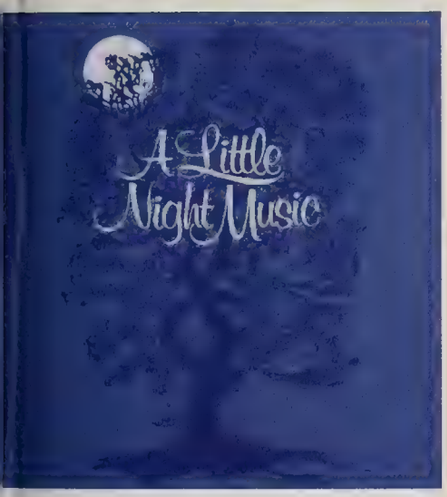
Madame Armfeldt, the grande dame of a more refined era, who has been "tidy enough to acquire

Stephen Sondheim in 1972, around the time he was writing "A Little Night Music"

a sizable mansion," emerges from the theatrical shadows to lament the current lack of delicacy in the art of love ("Liaisons"). Fredrik and Désirée are disturbed by the unexpected arrival of Désirée's current lover, a wildly jealous dragoon named Count Carl-Magnus Malcolm. Fredrik and Désirée quickly concoct a feeble story about legal papers and falling into a hip bath, to assure the Count that the situation is quite innocent. The Count sends Fredrik on his way in a nightshirt, and tries to assess the situation ("In Praise of Women"). In the morning, the Count returns to his long-suffering wife, Charlotte, suggesting that she might enlighten Anne about her husband's late-night activities. Charlotte promptly goes to inform Anne of Fredrik's infidelity and to commiserate with her about their mutual matrimonial problems ("Every Day a Little Death").

Désirée goes to the country to visit her mother and daughter, and to arrange for her mother to invite lawyer Egerman and his family out for the weekend, hoping to snare Fredrik back to herself. The invitation is sent, and Anne, after consulting with Charlotte, decides to accept. The count, hearing of the weekend, decides that he and Charlotte should also make an appearance, uninvited ("A Weekend in the Country"). When all the guests, invited and uninvited, have arrived at Madame Armfeldt's splendid château, the Quintet announces the end of the day ("Night Waltz—The Sun Won't Set"), then sets the tone for the magical white night ("Night Waltz II—The Sun Sits Low"), and Fredrik and the Count contemplate how things might have turned out differently with Désirée ("It Would Have Been Wonderful").

As the guests assemble for the candlelight feast in the formal dining room, the Quintet drifts in and out ("Perpetual Anticipation"). The dinner turns into a verbal sparring session, and ends with a furiously upset Henrik smashing his goblet in disgust and running from the room. The other guests scatter throughout the estate. Fredrik makes his way to Désirée's bedroom, where she reveals her true reason for inviting him—her hope that they might be able to revive their love permanently. But Fredrik, unable to give up his child bride, walks out, leaving Désirée alone ("Send in the Clowns").



Meanwhile, Anne and Fredrika scour the grounds for Henrik. Anne finally finds him as he is suicidally rigging up a noose. Realizing that it is Henrik she loves, not "poor old Fredrik," Anne decides to run off with him. Petra, the maid, having made love with Madame Armfeldt's butler, Frid, expresses her sense of romance in terms of the practical and real ("The Miller's Son"). Fredrik finds himself being consoled by Charlotte about the loss of his son and wife. The Count spots Fredrik and Charlotte embracing. He storms out of the house to challenge Fredrik to a game of Russian roulette. They go off to the summer pavilion, a shot is heard, and the Count returns with Fredrik slung over his shoulder. Fredrik has "merely grazed his ear." The Count orders Charlotte to pack their bags. At last Désirée and Fredrik realize that they are meant to be together (reprise of "Send in the Clowns"). The comedy ended, Madame Armfeldt tells her granddaughter that the night has already smiled twice, once for the young and once for the fools. "The smile for the fools was particularly broad tonight." To the accompaniment of the Night Waltz, the lovers dance through the silver birches as the night smiles down for the third and final time (Finale).

Cover of the original cast album

BOSTON POPS

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

first violins

Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang
Bo Youp Hwang
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Kelly Barr*º
Jason Horowitz*
Julianne Lee*

second violins

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Valeria Vilker Kuchment*
Tatiana Dimitriades*
Si-Jing Huang*
Nicole Monahan*º
Wendy Putnam*
Xin Ding*
Glen Cherry*
Gerald Elias §

violas

Cathy Basrakº
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*º
Rebecca Gitter*
Lisa Suslowicz §

cellos

Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*
Owen Young*
Andrew Pearce*
Mickey Katz*

basses

Lawrence Wolfe
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*

flute

Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity

piccolo

Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

oboes

Keisuke Wakao
Mark McEwen

english horn

Robert Sheena

clarinets

Thomas Martin
Ian Greitzer §

bass clarinet

Craig Nordstrom

bassoons

Richard Ranti
Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
Daniel Katzen
Jay Wadenpfuhlº
Jason Snider
Jonathan Menkis

trumpets

Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman

trombone

Darren Acosta §

bass trombone

Douglas Yeo

tuba

Mike Roylance

timpani

Timothy Genis

percussion

Frank Epstein
J. William Hudgins
W. Lee Vinson

harp

Ann Hobson Pilotº
Ina Zdorovetchi §

librarians

Marshall Burlingame
William Shisler
John Perkel

personnel managers

Lynn G. Larsen
Bruce M. Creditor

stage manager

John Demick

* participating in a system of rotated seating
§ substituting
º on leave

Table of Contents

Friday, July 11, 6pm (Prelude Concert)

2 TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
Music of Barber, Amlin, Carter, and Fine

Friday, July 11, 8:30pm

9 BOSTON SYMPHONY ORCHESTRA
BERNARD HAITINK conducting; JONATHAN BISS, piano;
JULIA FISCHER, violin; DANIEL MÜLLER-SCHOTT, cello
All-Beethoven program

Saturday, July 12, 8:30pm

21 BOSTON SYMPHONY ORCHESTRA
BERNARD HAITINK conducting; HEIDI GRANT MURPHY, soprano;
CHRISTIANNE STOTIJN, mezzo-soprano; TANGLEWOOD FESTIVAL
CHORUS, JOHN OLIVER, conductor
Mahler Symphony No. 2

Sunday, July 13, 2:30pm

37 BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE conducting; PETER SERKIN, piano
Music of Haydn, Bach, Mozart, and Schubert

"This Week at Tanglewood"

New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. "This Week at Tanglewood" begins on Friday, July 11, with BSO Artistic Administrator Anthony Fogg as moderator, and continues with director/singer/radio commentator Ira Siff as moderator on July 18 and 25, and August 1, 8, 15, and 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

The Pre-Rehearsal Talk for the July 26 Saturday-morning Open Rehearsal will offer a behind-the-scenes look at the preparation for that evening's Film Night at Tanglewood under the direction of John Williams.

Koussevitzky Shed lawn video projections provided by Myriad Productions, Saratoga Strings, NY

2008 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 11, 6pm

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

Please note that texts are being distributed separately.

BARBER

Twelfth Night, Opus 42, No. 1
To be Sung on the Water, Opus 42, No. 2

AMLIN

Three Madrigals

Wheel of Fortune (Canons)
Icarus (Perpetuum Mobile)
To Music (Lullaby)

MARTIN AMLIN, piano
JODI GOBLE, piano

CARTER

To Music

LORENZEE COLE, soprano

FINE

The Hour-Glass, A Cycle of Six Songs on Poems by Ben Jonson

I. O know to end as to begin (for full mixed chorus and soloists)

EILEEN HUANG and JOY EMERSON BREWER, sopranos
CINDY VREDEVELD and LAUREN A. BOICE, altos
KEVIN F. DOHERTY, JR., tenor
THOMAS ANDERSON, bass

II. Have you seen the white lily grow (for full mixed chorus)

III. O do not wanton with those eyes (for four-part mixed chorus with soloists)

EILEEN HUANG, soprano
JOY EMERSON BREWER, mezzo-soprano
CINDY VREDEVELD, alto

IV. Against Jealousy (for full mixed chorus and small four-part mixed chorus with soloists)

LORENZEE COLE, soprano
BETTY JENKINS, alto

V. Lament (for four-part mixed chorus)

VI. The Hour-Glass (for full mixed chorus)

2008 Tanglewood

SEIJI OZAWA HALL

BOSTON SYMPHONY ORCHESTRA
127th Season, 2007-2008

Prelude Concert
Friday, July 11, 6pm

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

TEXTS

SAMUEL BARBER
"Twelfth Night," Opus 42, No. 1
Poem by Laurie Lee

No night could be darker than this night,
no cold so cold,
as the blood snaps like a wire,
and the heart's sap stills,
and the year seems defeated.
o never again, it seems, can green things run,
or sky birds fly,
or the grass exhale its humming breath
powdered with pimpernels,
from this dark lung of winter.
Yet here are lessons from the final mile
of pilgrim kings;
the mile still left when all have reached
their tether's end: that mile
where the Child lies hid.
For see, beneath the hand, the earth already
warms and glows;
for men with shepherd's eyes there are
signs in the dark, the turning stars,
the lamb's returning time.
Out of this utter death he's born again,
his birth our saviour;
from terror's equinox he climbs and grows,
drawing his finger's light across our blood
the sun of heaven, and the son of God.

Please turn the page quietly.

SAMUEL BARBER
"To be sung on the water," Opus 42, No. 2
Poem by Louise Bogan

Beautiful, my delight,
Pass, as we pass the wave.
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.

Beautiful, pass and be
Less than the guiltless shade
To which our vows were said;
Less than the sound of the oar
To which our vows were made, -
Less than the sound of its blade
Dipping the stream once more.

MARTIN AMLIN
Three Madrigals

1. "Wheel of Fortune" (Canons)
Text: Anonymous

The Lavëdi Fortunë	*Lady Fortune*
Is bothe frend and fo,	
Of poure she makëth riche	
Of richë poure also,	
She turnëth wo al into wele	*misery into prosperity*
And wele al into wo,	
Ne tristë noman to this wele	*let no man trust to this prosperity*
The wheel it turnëth so.	*Wheel (i.e. of Fortune)*



Walter H. Scott

2. "Icarus" (Perpetuum Mobile)
Text from Robert Jone's Second Book of Songs and Airs

Love wing'd my Hopes and taught me how to fly
Far from base earth, but not to climb too high:
For true pleasure
Lives in measure,
Which if men forsake,
Blinded they into folly run and grief for pleasure take.

But my vain Hopes, proud of their new-taught flight,
Enamour'd sought to woo the sun's fair light,
Whose rich brightness
Moved their lightness
To aspire so high
That all scorch'd and consumed with fire now drown'd in woe they lie.

And none but Love their woeful hap did rue,
For Love did know that their desires were true;
Though fate frowned,
And now drowned
They in sorrow dwell,
It was the purest light of day for whose fair love they fell.

3. "To Music" (Lullaby)
From poems by Robert Herrick ("To Music, to Becalm his Fever") and William Strode ("In Commendation of Music")

Charm me asleep, and melt me so
With thy delicious numbers,
That, being ravish'd, hence I go
Away in easy slumbers.

O lull me, lull me, charming air,
My senses rock with wonder sweet;
Like snow on wool thy fallings are,
Soft, like a spirit's, are thy feet;

Then make me weep
My pains asleep;
And give me such reposes
That I, poor I,
May think thereby
I live and die
'Mongst roses.

Grief who need fear
That hath an ear?
Down let him lie
And slumbering die,
And change his soul for harmony.


Edmar Castaneda

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OZAWA HALL


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Donal Fox: Scarlatti Jazz Suite Project with special guest Christian Scott
Dianne Reeves


Terence Blanchard

SUNDAY 2PM
Eddie Daniels Quartet
Mark O'Connor's "Hot Swing" with special guest Jane Monheit

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ELLIOTT CARTER "To Music"
Poem by Robert Herrick

Charm me asleep, and melt me so
With thy delicious numbers,
That, being ravish'd, hence I goe
Away in easie slumbers.
Ease my sick head,
And make my bed,
Thou Power that canst sever
From me this ill,
And quickly still,
Though thou not kill
My fever.

Thou sweetly canst convert the same
From a consuming fire
Into a gentle licking flame,
And make it thus expire.
Then make me weep
My paines asleep;
And give me such reposes
That I, poore I,
May think thereby
I live and die
'Mongst roses.

Fall on me like a silent dew,
Or like those maiden showers
Which, by the peepe of day, do strew
A Baptime o'er the flowers
Melt, melt my pains
With thy soft strains;
That, having ease me given,
With full delight
I leave this light,
And take my flight
For Heaven.



Stu Rosner

IRVING FINE "The Hour-Glass"
Poems by Ben Jonson

I. from "The Masque of Hymen"

O know to end, as to begin:
A minute's loss in love is sin.
You do our rites much wrong,
In seeking to prolong
These outward pleasures:
The night hath other treasures
Than these, though long conceal'd,
Ere day to be reveal'd.
Then, know to end, as to begin;
A minute's loss in love is sin.

II. Have you seen the white lily grow

Have you seen the white Lily grow
before rude hands had touched it;
Have you seen the fall of the snow
before the soil hath smuched it.
Have you felt the wool of Beaver,
Or Swansdown ever;
Have you tasted the Bag of the Bee;
O so fair, O so soft, so sweet,
so sweet is she!
O so fair, O so soft,
so sweet, so sweet is she!

III. Song (from "The Forest")

O, do not wanton with those eyes,
Lest I be sick with seeing;
Nor cast them down, but let them rise,
Lest shame destroy their being.

O, be not angry with those fires,
For then their threats will kill me;
Nor look too kind on my desires,
For then my hopes will spill me.

O, do not steep them in thy tears,
For so will sorrow slay me;
Nor spread them as distract with fears;
Mine own enough betray me.

IV. Against Jealousy

Wretched and foolish Jealousy,
How cam'st thou thus to enter me?
I ne'er was of thy kind:
Nor have I yet the narrow mind
To vent that poor desire,
That others should not warm them at my fire:
I wish the sun should shine
On all men's fruit, and flowers, as well as mine.

But under the disguise of love,
Thou say'st, thou only cam'st to prove
What my affections were.
Think'st thou that love is help'd by fear ?
Go, get thee quickly forth,
Love's sickness, and his noted want of worth.
Seek doubting men to please;
I ne'er will owe my health to a disease.

V. Lament (Echo's Song from "Cynthia's Revels," Act I., Sc. ii.)

Slow, slow, fresh fount, keep time with my salt tears;
Yet slower, yet ; O faintly gentle streams:
List to the heavy part the music bears,
Woe weeps out her division, when she sings.
Droop herbs and flowers;
Fall grief in showers;
Our beauties are not ours;
O, I could still,
Like snow melting upon some craggy hill,
Drop,
Since nature's pride is, now, a withered daffodil.

VI. The Hour-Glass

Do but consider this small dust, here running in the glass,
By atoms moved:
Could you believe that this the body was
Of one that loved;
And in his mistress' flame playing like a fly,
Burned into cinders by her eye:
Yes; and in death, as life unblest,
To have it exprest,
Even ashes of lovers find no rest.

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Saturday, 9am – 30 minutes post concert
Sunday, noon – 6pm

Highwood Gate:
Performance Hours



Written in December 1968, the Two Choral Works, Opus 42, are late compositions by **SAMUEL BARBER** (1910-81), whose entire output of short choral works amounts to barely a dozen pieces. Here the two songs are quite strongly contrasted. *Twelfth Night*, a setting of a poem by Laurie Lee (1914-97), begins with a dark, chant-like unison mirroring the austere images of Lee's poetry. But at the words "Out of this utter death he's born again," the music becomes warmer and more animated, building to a resonant climax ("the sun of heaven") and a delicate close, with a last distant echo of the opening words. *To be Sung on the Water* is a gently rocking musical image, with a little echoing figure in the men's voices creating the aural sense of water lapping on the side of a boat, while the women's voices unfold the beginning of the poem by Louise Bogan (1897-1970). Later on, the voices change roles several times. The two pieces of Opus 42 were performed at a memorial service for Samuel Barber at St. Bartholomew's Church in New York on February 9, 1981.

MARTIN AMLIN (b.1953) has collaborated frequently with John Oliver and the Tanglewood Festival Chorus for many years, having formerly served as rehearsal pianist for the chorus. He received his master's and doctoral degrees as well as a performer's certificate from the Eastman School of Music, and studied composition in France with the legendary pedagogue Nadia Boulanger. He was a Fellow of the Tanglewood Music Center and has received grants from the National Endowment for the Arts and the Massachusetts Cultural Council. He is currently an associate professor of music and chairman of the composition and theory department at Boston University. His music, which has been performed throughout the world, is published by the Theodore Presser Company. Among many recordings of his music are compact discs on the Albany, Centaur, Crystal, and Koch International labels. As a pianist Amlin has been a soloist with the Boston Pops and has also performed under the auspices of the FleetBoston Celebrity series, with the Webster Trio, the American Vocal Arts Quartet, the MIT Experimental Music Studio, and the New England Ragtime Ensemble.

Martin Amlin wrote his *Three Madrigals* in July 1996 and August 1997 at Tanglewood and in Boston. The piece is dedicated to the John Oliver Chorale, which premiered the work on May 3, 1997, at Emmanuel Church in Boston. The present version, dating from February/March 2002, adds a second piano to the originally single-piano accompaniment. The texts are from the English Renaissance—two anonymous, and a conflated text by Robert Herrick (1591-1674) and William Strode (1602-1645). Amlin employs various compositional devices to illustrate the text, such as in the

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It's hard to keep quiet when you've got something to say.



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canons that reflect the ever-turning "Wheel of Fortune" in the first song, or the perpetual motion of the second piece reflecting the increasing tension of the Icarus metaphor as the poet's "wing'd hopes" take him too close to the sun. The final madrigal, "To Music," alludes to the hypnotic nature of music, and combines the first two verses of Herrick's "To Music, to Becalm his Fever" and the last few lines from Strode's "In Commendation of Music."

ELLIOTT CARTER (b.1908) celebrates his 100th year in 2008. This summer at Tanglewood he will be honored with a five-day Centenary Festival (July 20-24) in which Tanglewood Music Center Fellows, guest artists, and James Levine and the Boston Symphony Orchestra perform forty-six of his pieces. These include the world premiere of *Mad Regales*, his first piece for vocal ensemble in more than sixty years, to be sung by TMC Vocal Fellows led by John Oliver on July 22 at 8 p.m.

Choral music figured significantly in Carter's early output, much of which was written for groups affiliated with his alma mater, Harvard University, where he had worked with Walter Piston as a graduate student before traveling to Europe for further studies with Nadia Boulanger. Having studied classics (not music) as an undergraduate, he found himself in a position to produce scores for the Harvard Classics Club, such as incidental music for a production of Sophocles' *Philoctetes* and for Plautus' *Mostellaria* (from which also comes his Ovid setting for chorus and piano four-hands, *Tarantella*), as well as music for the Harvard Glee Club. In spite of the essentially orthodox nature of his music at this time, Carter's experience with American choruses in the 1930s reflected other contemporary composers' problems with the medium, in that most performances of his pieces were unsatisfactory. Since the mid-1940s he has concentrated on instrumental music, plus several song cycles (beginning again with *A Mirror on Which to Dwell* in 1975) and his 1998 one-act opera



What Next? Many of his works for chorus remained unpublished after their initial performances, which were often for specific occasions or theatrical productions.

In 1937, to enhance the repertoire of a chorus he had put together in New York City for whom he had made arrangements of older music, Carter produced a "madrigal book" of twelve pieces, most since withdrawn, that included the present setting of the Cavalier poet Robert Herrick's "To Music." *To Music*, a standalone work, is a response to the Renaissance vocal tradition. The dramatic range, as well as the contrapuntal and harmonic techniques employed, mark this as a substantial work of Carter's early maturity, while the tonality and relatively straightforward setting fit into the mainstream of American neoclassical composers of the time.

IRVING FINE (1914-62) was a Bostonian; like Elliott Carter, he studied at Harvard with Piston and with Nadia Boulanger in Paris. Like Lukas Foss later, he was pianist for the Boston Symphony Orchestra, studied conducting with Koussevitzky, and taught at the Berkshire (Tanglewood) Music Center for many years. His most important teaching post was as a professor of music at Brandeis University (founded in 1948) in Waltham, Massachusetts, where he served as chair of the School of Creative Arts at the time of his premature death from a heart attack at age forty-seven. He was part of a loose-knit Boston group of composers including Foss, Leonard Bernstein, Copland, Harold Shapero, and Arthur Berger, all of whom favored clear neoclassical textures and musical architecture. In addition to teaching at Tanglewood, his association with the Boston Symphony Orchestra included conducting his own *Toccata concertante* with the BSO in 1948 and his *Symphony (1962)* at Tanglewood in August 1962, less than two weeks before his sudden death. (The Symphony had been given its premiere under Charles Munch in March of that year.)

Choral music figures prominently in Fine's relatively small compositional output. The *a cappella* choral song cycle *The Hour-Glass*, written in 1949 for Lorna Cooke deVaron and the New England Conservatory Chorus, is tonal-modal in a neoclassical vein. The poetry is that of the Elizabethan poet and playwright Ben Jonson, Shakespeare's rival. The textual sentiments are wholly Elizabethan—that is, poems centrally about romantic love, but with larger implications for the human condition. The second, "Have you seen the white lily grow," and the last, "The Hour-Glass," are especially striking in their encapsulated metaphors.

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The Hour-Glass is a cycle of character pieces employing the chorus in a variety of configurations. The chorus is either four parts (SATB) or a full chorus divided into as many as eight parts, and three of the songs—"O know to end as to begin," "O do not wanton," and "Against Jealousy"—feature soloists. In "Against Jealousy" we find the chorus further partitioned into large chorus and a small chorus with soloists. Fine's use of the voices is restrained and involves primarily homophonic or straightforward imitative writing. He also makes a point of contrasting men's and women's voices to enhance the meaning of the texts. The composer's rhythm and meter are strongly American, combining syncopation, such as that at the start of "O know to end" and the same rhythm at the start of "O do not wanton," with quirky shifts in time signature, again to enhance the text's meanings but also to enliven Jonson's metrical formalism, but the quicker songs (nos. 1, 3, and 4) have a touch of the Elizabethan dance-meter in them as well. The cycle ends in melancholy with two short poems on the painfully inexorable passage of time.

STEVEN LEDBETTER (Barber) and
ROBERT KIRZINGER (Amlin, Carter, Fine)

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Artists

To read about the **Tanglewood Festival Chorus**, see page 34.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following roster for the Prelude Concert of July 11, 2008, # denotes membership of 25-34 years.

Sopranos
Stephanie Bates • Joy Emerson Brewer • Lorenzee Cole • Stefanie J. Gallegos • Eileen Huang • Kieran Murray

Mezzo-Sopranos
Virginia Bailey • Lauren A. Boice • Betty Jenkins • Antonia R. Nedder • Katherine Slater • Cindy Vredeveld

Tenors
Stephen Chrzan • Andrew Crain • Kevin F. Doherty, Jr. • Glen F. Matheson • Mark Mulligan • Sean Santry • Stephen E. Smith

Basses
Thomas Anderson • David Kilroy • Timothy Lanagan # • David K. Lones # • Donald R. Peck • Michael Prichard

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin and Jodi Goble, Rehearsal Pianists

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Friday, July 11, 8:30pm

THE BOSTON SYMPHONY ASSOCIATION OF VOLUNTEERS CONCERT

BERNARD HAITINK CONDUCTING

ALL-BEETHOVEN PROGRAM

Concerto in C for piano, violin, and cello, Opus 56

Allegro
Largo
Rondo alla Polacca

JONATHAN BISS, piano
JULIA FISCHER, violin
DANIEL MÜLLER-SCHOTT, cello

{ I n t e r m i s s i o n }

Symphony No. 6 in F, Opus 68, Pastoral

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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Ludwig van Beethoven (1770-1827)

Concerto in C for piano, violin, and cello, Opus 56

First performance: Possibly in 1804 by the orchestra of Archduke Rudolph, the solo parts having been intended (according to Beethoven's amanuensis Anton Schindler) for the Archduke (piano), violinist Ferdinand August Seidler, and cellist Anton Kraft. *First public performance*: April 1808, Leipzig. *First BSO performances*: January 1882, with Georg Henschel (cond. and pianist), Terese Liebe (violin), and Theodore Liebe (cello). *First Tanglewood performance*: July 25, 1965, Seiji Ozawa cond.; Eugene Istomin (piano), Isaac Stern (violin), Leonard Rose (piano). *Most recent Tanglewood performance*: July 6, 2003, James DePreist cond.; Kalichstein-Laredo-Robinson Trio (Joseph Kalichstein, piano; Jaime Laredo, violin; Sharon Robinson, cello).



Beethoven composed his Triple Concerto, Opus 56, for his pupil and patron, the Archduke Rudolph of Austria, who was a pianist and amateur composer. The concerto was intended for performance by the Archduke himself, along with his court violinist and cellist, for which reason Beethoven made the piano part much easier than those of the two string soloists. He sketched the first movement early in 1803, about the same time he was composing the *Eroica* Symphony (which was largely finished by November), and continued working on it the following year, while also planning and writing two of his most famous piano sonatas—the *Waldstein* and the *Appassionata*—and the first of the *Razumovsky* quartets. Thus the Triple Concerto falls squarely into the period of Beethoven's most prolific, and popular, work.

The choice of three soloists for his C major concerto was an unusual one. Not that there weren't concertos with more than one soloist before; the Baroque era is full of them, and even the *symphonie concertante* of the classical era has many examples. But the particular combination of piano, violin, and cello seems never to have been tried before. The choice of solo instruments may have been dictated by his dedicatee, the young Archduke Rudolph, who wanted it for performance by his private orchestra. He was one of the Emperor's sons, was no mean pianist himself (he was a pupil of Beethoven's), and remained for years one of the composer's most steadfast supporters. The Archduke himself was to play the piano in the performance, and the violin and cello parts were written for the principal players in the orchestra, a violinist named Seidler and the cellist Anton Kraft, who was one of the leading virtuosos of the day. Beethoven apparently admired Kraft especially, because the cello part is notably more difficult than either of the other two solo parts and remains, indeed, one of the hardest works in the cello repertory.

It is not entirely clear when Beethoven finished the concerto. He interrupted work on it in January 1804 to begin the composition of *Leonore* (which ultimately became *Fidelio*). In the spring of 1804 he spent some time getting the score of the *Eroica* into its final state for performance. And he seems to have been shifting back and forth between several works in progress at this time, so it may have been a year or more before he actually brought the piece to conclusion, probably at the urgent request of the Archduke. The Archduke presumably kept the manuscript (now lost) of the finished work and took part in private performances. The parts were published in 1807—oddly enough with a dedication to Prince Lobkowitz rather than the Archduke—and the work was publicly performed in Vienna's Augarten in May 1808.

Like many of the post-*Eroica* works, the Triple Concerto is expansive, making a virtue out of length. In this particular case the length is generated in part by the

presence of three soloists, each of whom requires a separate statement of the material in the exposition. This format, in turn, means that the concerto as a whole tends more toward lyric elaboration than to dramatic transformation of the material. The first movement is far more leisurely and less heaven-storming than Beethoven's other compositions of the same time, reveling instead in the genial interplay of sonorities, and grows out of the very opening hushed gesture of the orchestral cellos. (It is interesting to note that while Beethoven often liked to start his symphonies with a loud chord, he tended in most cases to begin concertos softly, even mysteriously.)

To follow the unusually long first movement Beethoven employed the same procedure he had already tried in the *Waldstein* Sonata of having a short set of variations that links directly to the final *Rondo alla polacca*, which uses the polonaise rhythm that even then, long before Chopin, was popular all over Europe for festive music of a particularly ceremonial type in triple meter.

The Triple Concerto has long been the stepchild of Beethoven's concerto compositions, the work least often played and most severely criticized. To be sure, the presence of three soloists sometimes lead to more repetition than we expect from Beethoven, but at the same time the sheer breadth of the work and the intrinsic beauty of many of the ideas mark it as a fascinating step in Beethoven's progression. And beyond





the Triple Concerto, we can already sense the two broadly lyrical concertos—the Violin Concerto and the Fourth Piano Concerto—that could not have been written without this preliminary.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Ludwig van Beethoven (1770–1827)
Symphony No. 6 in F, Opus 68, *Pastoral*

First performance: December 22, 1808, Vienna, Beethoven cond. *First BSO performance*: January 1882, Georg Henschel cond. *First Tanglewood performance*: August 5, 1937, Serge Koussevitzky cond. (the BSO's first Tanglewood concert, an all-Beethoven program also including the *Leonore* Overture No. 3 and the Fifth Symphony). *Most recent Tanglewood performance*: July 27, 2001, Hugh Wolff cond.



Beethoven took delight in the world of nature. When in Vienna he never failed to take his daily walk around the ramparts, and during his summers spent outside of town he would be outdoors most of the day The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral*'s "Scene at the brook") with a note: "The more water, the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804. During the winter of 1806-07, he worked out much of the thematic material for all the movements but the second. In the fall of 1807 and the spring of 1808 he concentrated seriously on the work and apparently finished it by summer 1808, since he reached an agreement that September 14 with the publisher Breitkopf & Härtel for the sale of this symphony with four other major works.

One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are little more than brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view is the overall heading that Beethoven had printed in the program for the first performance: "Pastoral Symphony, more an expression of feeling than a painting." Even given the birdcalls of the second movement, the thunderstorm of the fourth, and the *ranz des vaches* (Swiss herdsman's song) borrowed by Beethoven to introduce the final movement's "hymn of thanksgiving," he never intended that this work be considered an attempt to represent events in the real world, an objective narrative in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time. Ultimately, all those elements that might be labeled "pro-

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grammatic" can be seen to nestle snugly and fittingly into what the eminent critic and annotator Donald Francis Tovey has called "a perfect classical symphony."

Beethoven's sketchbooks also reveal that he was working on his Fifth and Sixth symphonies at the same time. They were finished virtually together, given consecutive opus numbers (67 and 68), and premiered in the same concert (where they were reversed in numbering, with the *Pastoral*, given first on the program, identified as "Symphony No. 5"). Further, only twice in Beethoven's symphonic writing—that is, in these two symphonies—did Beethoven link the movements of a symphony so they would be performed without a break. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage that demands resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement in and of itself (the thunderstorm), resulting in Beethoven's only five-movement symphony.

Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but hardly identical. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neoclassical" orientation claim to find the even-numbered symphonies to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven. His art embraces both elements and much more.

STEVEN LEDBETTER

Guest Artists

Bernard Haitink



With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Appointed principal conductor of the Chicago Symphony Orchestra in 2006, Mr. Haitink has led many of the world's major orchestras, including more than twenty-five years as music director of Amsterdam's Royal Concertgebouw Orchestra. He has also previously held posts as music director of the Dresden Staatskapelle, the Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is conductor laureate of the Royal Concertgebouw Orchestra, conductor emeritus of the Boston Symphony Orchestra, and an honorary member of the Berlin Philharmonic. He has made frequent guest appearances with the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, London Symphony Orchestra, and other leading orchestras. Mr. Haitink's 2007-08 season began with a tour with the Royal Concertgebouw Orchestra to the Proms and the Salzburg, Berlin, and Lucerne festivals. In December Mr. Haitink returned to Covent Garden for performances of Wagner's *Parsifal*. At the Lucerne Easter Festival in 2008 he began a cycle of all the Beethoven symphonies, concertos,



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and overtures with the Chamber Orchestra of Europe; the cycle will be completed during the summer 2008 and Easter 2009 Lucerne festivals. Other highlights of the season have included concerts with the Chicago Symphony Orchestra in Chicago and at New York's Carnegie Hall, and performances of Bach's *St. Matthew* Passion with the Boston Symphony Orchestra. Mr. Haitink has recorded widely for the Philips, Decca, and EMI labels, including complete cycles of Mahler, Bruckner, and Schumann symphonies with the Concertgebouw and extensive repertoire with the Berlin Philharmonic, Vienna Philharmonic, and Boston Symphony Orchestra. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on LSO Live. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His recording of Janáček's *Jenůfa* with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden, received a Grammy Award for best opera recording in 2004. With the Boston Symphony Orchestra he has recorded Brahms's four symphonies and Alto Rhapsody, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. Mr. Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was named *Musical America*'s "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named conductor emeritus of the BSO in 2004. In addition to concerts in Boston, he has led the orchestra at Tanglewood (appearing here for the first time in 1994), Carnegie Hall, and on a 2001 tour to the European summer music festivals. His most recent BSO appearances were in March 2008, leading Bach's *St. Matthew* Passion, and a Bartók/Schubert program with piano soloist András Schiff.

Jonathan Biss



American pianist Jonathan Biss has earned a flourishing international reputation through his orchestral, recital, and chamber music performances in North America, Asia, and Europe, and through his recordings for EMI Classics. This summer he performs at three festivals in the United States—Tanglewood (tonight's performance of Beethoven's Triple Concerto, and Beethoven's *Archduke* Trio in Ozawa Hall this coming Wednesday night with Julia Fischer and Daniel Müller-Schott), Aspen, and Mostly Mozart—and tours Europe with Midori and cellist Johannes Moser. An enthusiastic chamber musician, Mr. Biss has been a member of Chamber Music Society Two at Lincoln Center and a frequent participant at the Marlboro Music Festival, has toured with "Musicians from Marlboro" on several occasions, and often collaborates with such chamber ensembles as the Borromeo and Mendelssohn quartets. Mr. Biss represents the third generation in a family of professional musicians that includes his grandmother, the cellist Raya Garbousova (for whom Samuel Barber composed his Cello Concerto), and his parents, violinist Miriam Fried and violist/violinist Paul Biss. Jonathan Biss studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music in Philadelphia with Leon Fleisher. His newest album on EMI Classics—Mozart piano concertos 21 and 22 with the Orpheus Chamber Orchestra—is due for release this fall. He has also recorded four Beethoven sonatas, an all-Schumann recital, and a 2004 recording on EMI's Debut series of works by Beethoven and Schumann. Jonathan Biss was an artist-in-residence on NPR's "Performance Today," was the first American chosen to participate in the BBC's New Generation Artist program, and has been recognized with numerous awards, including the 2003 Borletti-Buitoni Trust Award and the 2005 Leonard Bernstein Award. Jonathan Biss made his BSO debut with Beethoven's *Emperor* Concerto in April 2004, subsequently performing Mozart with the orchestra at

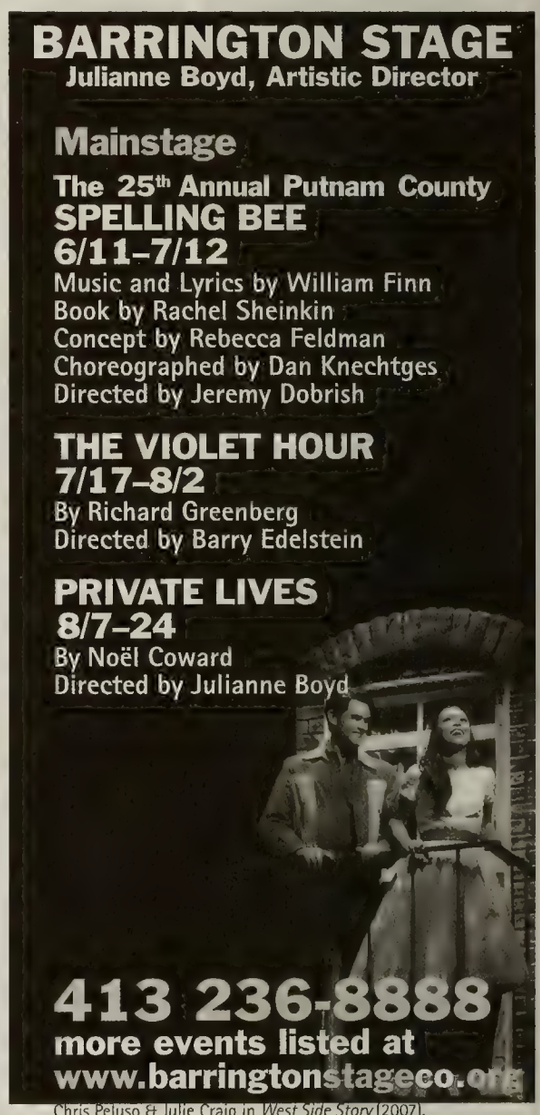
Tanglewood in August 2005, and Beethoven's Triple Concerto at Symphony Hall in February 2006. He has also appeared with the Boston Symphony Chamber Players.

Julia Fischer



Violinist Julia Fischer was named "Artist of the Year" in the 2007 *Gramophone* Awards and received the 2007 Echo Award as "Instrumentalist of the Year." Highlights of 2007-08 have included symphonic appearances under Marek Janowski, Jun Märkl, Yakov Kreizberg, Neville Marriner, Christoph Poppen, Tugan Sokhiev, Yuri Temirkanov, and David Zinman, among others, and with the Czech Philharmonic, Danish Radio Orchestra, Dresden Philharmonic, London Philharmonic, Munich Philharmonic, Netherlands Philharmonic, the Orchestre National Capitole de Toulouse, Orchestre National de Lyon, Orchestre de la Suisse Romande, St. Petersburg Philharmonic, Tonhalle Orchestra Zurich, Vienna Symphony, and Saint Louis Symphony. In January 2008 she made her debut as a professional pianist, appearing as soloist in both Glazunov's Violin Concerto and Grieg's Piano Concerto with Sir Neville Marriner at the Alte Oper Frankfurt and with Nikolai Alexeey in Saint Petersburg. The season also included recitals in Europe with





pianist Milana Chernyavska and pianist Martin Helmchen. Summer 2008 brings debuts at Tanglewood, the Blossom Festival, the BBC Proms at London's Royal Albert Hall, and the Tuscan Sun Festival in Cortona, Italy. PentaTone Records recently released Ms. Fischer's third volume of Mozart works (*Concertante* and *Concertone*) with Yakov Kreizberg, the Netherlands Chamber Orchestra, and soloist Gordan Nikolic (viola and violin). One volume of *Jahrhundert-Geiger*, the 20-CD retrospective of great violinists of the last century, is devoted to Julia Fischer. On DVD she is showcased in an Opus Arte release of Vivaldi's *Four Seasons* with the Academy of St. Martin in the Fields. In 2005 she won the Echo Award for her "Russian Concertos" recording of Khachaturian, Prokofiev, and Glazunov. Ms. Fischer made her Boston Symphony debut in October 2005, as soloist in Sibelius's Violin Concerto with Paavo Berglund conducting. This coming Wednesday night in Ozawa Hall, following her Tanglewood debut tonight with the BSO, she appears with Jonathan Biss and Daniel Müller-Schott performing chamber music of Halvorsen, Ravel, and Beethoven.

Daniel Müller-Schott



German cellist Daniel Müller-Schott has appeared with leading orchestras in Europe, Japan, and North America, under such conductors as Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Michael Gielen, Alan Gilbert, Dmitrij Kitajenko, Yakov Kreizberg, Andrew Litton, Kurt Masur, Gianandrea Noseda, Sakari Oramo, and Sir André Previn. His numerous festival appearances include Aspen, Ravinia, Tanglewood, Vail, Lucerne, Rheingau, Salzburg, and Schleswig-Holstein. Current and future highlights include a return engagement with the Boston Symphony under Bernard Haitink at Tanglewood (Beethoven's Triple Concerto with Jonathan Biss and Julia Fischer), a return engagement with the Philadelphia Orchestra under Charles Dutoit, a residency at the Mecklenburg-Vorpommern Festival, and debuts with the Göteborg Symphony, London Philharmonic, Munich Philharmonic, Spanish National Orchestra, the Chamber Orchestra of Europe, the Los Angeles Philharmonic at the Hollywood Bowl, and the Baltimore Symphony. In May 2009 he will appear in Carnegie's Zankel Hall in a special concert honoring the composers who perished at Theresienstadt. An active recitalist and chamber musician, Daniel Müller-Schott plays recitals in 2008 with Canadian pianist Angela Hewitt. Since making his first recording, Bach's six solo cello suites (Glissando Records), he has created a comprehensive and award-winning discography on Orfeo, Deutsche Grammophon, PentaTone, and EMI Classics. Recently released on Orfeo is a new CD of the Shostakovich cello concertos. Mr. Müller-Schott studied under Walter Nothas, Heinrich Schiff, and Steven Isserlis. At age fifteen he won first prize at Moscow's International Tchaikovsky Competition for Young Musicians. More recently he has held a scholarship from Anne-Sophie Mutter's foundation. He plays the Saphir ex-Shapiro Matteo Goffriller cello made in Venice in 1727. Daniel Müller-Schott made his Boston Symphony and Tanglewood debuts last summer, performing Haydn's C major cello concerto under the direction of André Previn. This coming Wednesday night in Ozawa Hall he joins Julia Fischer and Jonathan Biss for chamber music of Halvorsen, Ravel, and Beethoven.

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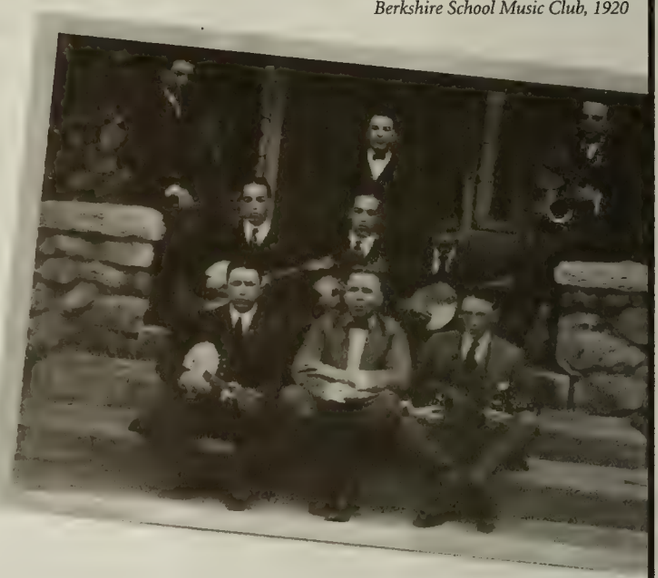
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Gustav Mahler (1860-1911)
Symphony No. 2 in C minor

First performance: December 13, 1895, Berlin Philharmonic Orchestra, Richard Strauss cond., Josephine von Artner and Hedwig Felden, soloists (preceded on March 4, 1895, by a performance of only the first three movements, Berlin Philharmonic, Strauss cond.). *First BSO performances*: January/February 1918, Karl Muck cond., May Peterson and Merle Alcock, soloists. *First Tanglewood performance*: August 1, 1948, Leonard Bernstein cond., Ellabelle Davis and Nan Merriman, soloists. *Most recent Tanglewood performance*: August 5, 2006, Seiji Ozawa cond., Heidi Grant Murphy and Nathalie Stutzmann, soloists; Tanglewood Festival Chorus, John Oliver, cond.



In August 1886, eight years out of school and with conducting experience at Bad Hall, Laibach (Ljubljana), Iglau (Jihlava), Olmütz (Olomouc), Kassel, and Prague, the twenty-six-year-old Mahler was appointed second conductor at the theater in Leipzig. (His superior was a future Boston Symphony conductor, Arthur Nikisch.) He soon made the acquaintance of a captain in the Saxon army, Baron Carl von Weber, grandson of the composer of *Der Freischütz, Euryanthe,* and *Oberon,* music close to Mahler's heart. The encounter had interesting consequences. First, Captain von Weber invited Mahler to examine his grandfather's sketches for an opera called *Die drei Pintos,* begun and abandoned in 1820 near the end of his work on *Freischütz.* He hoped to interest Mahler in extracting a performing version from those sketches, a project considered but then dropped earlier in the century by Giacomo Meyerbeer and Franz Lachner. Then, Mahler and von Weber's wife Marion fell in love, and some of their affair is, as it were, composed into the First Symphony on which Mahler worked with great concentration in February and March 1888.

He did, in any event, take on *Die drei Pintos,* conducting its highly acclaimed premiere on January 20, 1888. Bouquets and wreaths galore were presented to Mahler and the cast. Mahler took home as many of these floral tributes as he could manage, and lying in his room amid their seductive scent, he imagined himself dead on his bier. Marion von Weber pulled him out of his state and removed the flowers, but the experience had been sufficient to sharpen greatly Mahler's vision of a compositional project he had had in mind for some months and on which he began work a few weeks later. This was a large orchestral piece called *Todtenfeier* or *Funeral Celebration.* Mahler's biographer Henry-Louis de La Grange points out that *Todtenfeier* was the title of the recently published German translation by Mahler's friend Siegfried Lipiner of *Dziady,* the visionary and epic masterpiece of Poland's greatest poet, Adam Mickiewicz. De La Grange suggests as well that certain aspects of *Dziady* and of Mickiewicz's life were apposite to Mahler's own situation, particularly with respect to Marion von Weber, and that the music might be construed as a requiem for their relationship.

We know, at any rate, that the following things happened: Mahler began the composition of *Todtenfeier* in February 1888, but preferred to use the enforced and welcome holiday brought about by the closing of theaters in mourning for Emperor Wilhelm I to work on the Symphony No. 1. In May he resigned his Leipzig post, in part because of the increasingly tense situation with the Webers, and became music director of the opera in Budapest. He returned to his *Todtenfeier* score in the late spring and summer, finishing the composition in August and completing the orchestral score in Prague on September 10. Five years later—Mahler had mean-



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while become principal conductor in Hamburg—he realized that *Todtenfeier* was not an independent piece, but rather the first movement of a new symphony. In 1893-94 the rest fell into place as quickly as his conducting obligations permitted.

The Second Symphony is often called the *Resurrection*, but Mahler himself gave it no title. On various occasions, though, and beginning in December 1895, Mahler offered programs to explain the work. As always, he blew hot and cold on this question. Writing to his wife, he referred to the program he had provided at the request of King Albert of Saxony in connection with a December 1901 Dresden performance as "a crutch for a cripple." He goes on: "It gives only a superficial indication, all that any program can do for a musical work, let alone this one, which is so much all of a piece that it can no more be explained than the world itself. I'm quite sure that if God were asked to draw up a program of the world he created he could never do it. At best it would say as little about the nature of God and life as my analysis says about my C minor Symphony."

Not only was Mahler skeptical about the programs he could not resist devising—all after the event—but he changed his mind repeatedly as to just what the program was. (La Grange recounts three different versions, one written in January 1896 for Mahler's friend Natalie Bauer-Lechner and the conductor Bruno Walter, another two months later for the critic Max Marschalk, and the Munich-Dresden version of 1900-1901.) Across their differences, the programs share certain features. The first movement celebrates a dead hero. It retains, in other words, its original *Todtenfeier* aspect, and since the First and Second symphonies were, in a sense, of simultaneous genesis, it is worth citing Mahler's comments that it is the hero of the First Symphony who is borne to his grave in the funeral music of the Second (to Marschalk, March 26, 1896) and that "the real, the climactic dénouement [of the First] comes only in the Second" (transmitted to Ludwig Karpath, critic of the *Neues Wiener Tagblatt*, by Bauer-Lechner in November 1900). The second and third movements represent retrospect, the former being innocent and nostalgic, the latter including a certain element of the grotesque. The fourth and fifth movements are the resolution and they deal with the Last Judgment, redemption, and resurrection.

All this has bearing on Mahler's perception of the structure of his Second Symphony, a matter on which he made various comments that are not so much contradictory as they are complementary. Referring to the frustrating because partial premiere in Berlin in March 1895, he said that the first three movements were in effect "only the exposition" of the symphony. He wrote elsewhere that the appearance of the *Urlicht* song sheds light on what comes before. Writing to the critic Arthur Seidl in 1897, he refers to the three middle movements as having the function only of an "interludium." There is, as well, the question of breaks between movements. The score is quite explicit here, specifying a pause "of at least five minutes" after the first movement and emphatically demanding in German and Italian that the last three movements follow one another without any interruption. Yet in March 1903, Mahler wrote to Julius Buths, who was getting ready to conduct the work at Düsseldorf, a letter worth quoting at some length:

> According [to your suggestion] then, the principal break in the concert would come between the fourth and fifth movements. I am amazed at the sensitivity with which you (contrary to my own indications) have recognized the natural caesura in the work. I have long been of this opinion, and furthermore, each performance I have conducted has strengthened this view.
>
> Nonetheless, there ought also to be an ample pause for gathering one's thoughts after the first movement because the second movement has the effect after the first, not of contrast, but as a mere irrelevance. This is my fault and

not to be blamed on insufficient comprehension on the part of listeners. Perhaps you have already sensed this in rehearsing the two movements one after the other. The Andante is composed as a kind of intermezzo (like some lingering resonance of long past days from the life of him whom we bore to his grave in the first movement—something from the days when the sun still smiled upon him).

While the first, third, fourth, and fifth movements belong together thematically and in mood, the second piece stands by itself, in a certain sense interrupting the grim and severe march of events. Perhaps this is a weakness in planning, the intention behind which is, however, surely clarified for you by the foregoing suggestion.

It is altogether logical to interpret the beginning of the fifth movement as a connecting link to the first, and the big break before the former helps to make this clear to the listener.

This is illuminating and written with great conviction; yet one should probably assume that Mahler's final thoughts on the question are to be found in his 1909 revisions, published 1910, where he sticks with his original directions for an *attacca* between the third and fourth, and the fourth and fifth movements.

The first and last movements are the symphony's biggest, though the finale is much the longer of the two. In other ways, they are as different as possible, partly no doubt because of the six years that separate them, still more crucially because of their different structural and expressive functions. The *Todtenfeier* is firmly anchored to the classical sonata tradition (late Romantic branch). Its character is that of a march, and Mahler's choice of key—C minor—surely alludes to *the* classic exemplar for such a piece, the *marcia funèbre* in Beethoven's *Eroica*. The lyric, contrasting theme, beautifully scored for horns, is an homage to Beethoven's Violin Concerto.

Still growing.



Betty is a trained horticulturalist and master gardener who has tended plants in Philadelphia, New York, Vermont, and the Netherlands. As a Sweetwood resident, she still grows the flowers she loves in the on-site greenhouse, on the grounds, and in her private residence. Betty adores Sweetwood's small-community feel, ongoing activities, and daily access to world-class cultural events. If you would rather tend your garden than your worries, call 413.458.8371 for more information or to schedule a private tour.

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Disjunctions of tempo are very much a feature of Mahler's style. At the very beginning, against scrubbing violins and violas, low strings hurl turns, scales, and broken chords. Their instruction is to play not merely *fff* but "ferociously." Here, for example, Mahler prescribes two distinct speeds for the string figures and the rests that separate them, the former "in violent onslaught" at about ♩=144, the latter in the movement's main tempo of about ♩=84-92. Later, the climax of the development is fixed not only by maximal dissonance, but, still more strikingly, by a series of three caesuras, each followed by an "out of tempo" forward rush.

The thematic material of the second movement, both the gentle dance with which it begins and the cello tune that soon joins in, goes back to Leipzig and the time of the *Todtenfeier.* Like the minuet from the Third Symphony, this movement was occasionally played by itself, and Mahler used to refer to these bucolic genre pieces as the raisins in his cakes. Three musicians who resisted its charms were Claude Debussy, Paul Dukas, and Gabriel Pierné, who all walked out during its performance in Paris in 1910: reactionary and too much like Schubert, they said.

The third movement is a symphonic expansion of the *Knaben Wunderhorn* song about Saint Anthony of Padua's sermon to the fishes. Mahler worked on the two pieces simultaneously and finished the scoring of the song one day after that of the scherzo.

The sardonic *Fischpredigt* scherzo skids into silence, and its final shudder is succeeded by a new sound, the sound of a human voice. In summoning that resource, as he would in his next two symphonies as well, Mahler consciously and explicitly evokes Beethoven's Ninth Symphony. *Urlicht*, whose text also comes from *Des Knaben Wunderhorn*, is one of Mahler's loveliest songs and full of Mahlerian paradox, too, in that its hymnlike simplicity and naturalness are achieved by a metrical flexibility so vigilant of prosody and so complex that the opening section of thirty-five bars has twenty-one changes of meter. The chamber-musical scoring is also characteristically detailed and inventive.

The peace that the song spreads over the symphony like balm is shattered by an outburst whose ferocity again refers to the corresponding place in Beethoven's Ninth. Like Beethoven, Mahler draws on music from earlier in the symphony; not, however, in order to reject it, but to build upon it. He arrays before us a great and pictorial pageant. Horns sound in the distance (Mahler referred to this as "the crier in the wilderness"). A march with a suggestion of the Gregorian *Dies irae* is heard, and so is other music saturated in angst, more trumpet signals, marches, and a chorale. Then Mahler's "*große Appell,*" the Great Summons, the Last Trump: horns and trumpets loud but at a great distance, while in the foreground a solitary bird flutters across the scene of destruction. Silence. From that silence there emerges again the sound of human voices in a Hymn of Resurrection. A few instruments enter to support the singers and, magically, at the word "*rief*"—"called"—a single soprano begins to float free.

Stu Rosner



Although thoroughly aware of the perils of inviting comparison with Beethoven, Mahler knew early that he wanted a vocal finale. The problem of finding the right text baffled him for a long time. Once again the altogether remarkable figure of Hans von Bülow enters the scene—Hans von Bülow, the pianist who gave the first performance of Tchaikovsky's most famous piano concerto (in Boston), who conducted the premieres of *Tristan* and *Meistersinger* (and whose young wife left him for Wagner), and who was one of the most influential supporters of Brahms. When Mahler went to the Hamburg Opera in 1891, the other important conductor in town was Bülow, who was in charge of the symphony concerts. Bülow was not often a generous colleague, but Mahler impressed him, nor was his support diminished by his failure to like or understand the *Todtenfeier* when Mahler played it for him on the piano: it made *Tristan* sound like a Haydn symphony, he said.

As Bülow's health declined, Mahler began to substitute for him, and he was much affected by Bülow's death early in 1894. At the memorial service in Hamburg, the choir sang a setting of the Resurrection Hymn by the 18th-century Saxon poet Friedrich Gottlieb Klopstock. "It struck me like lightning, this thing," Mahler wrote to Arthur Seidl, "and everything was revealed to my soul clear and plain." He took the first two stanzas of Klopstock's hymn and added to them verses of his own that deal still more explicitly with the issue of redemption and resurrection.

The lines about the vanquishing of pain and death are given to the two soloists in passionate duet. The verses beginning "*Mit Flügeln, die ich mir errungen*" ("With wings I won for myself") form the upbeat to the triumphant reappearance of the chorale: "*Sterben werd' ich, um zu leben!*" ("I shall die so as to live!"), and the symphony comes to its close in a din of fanfares and pealing bells.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted to turn me away.
But no, I would not let myself be turned away!
I am from God and would return to God!
Dear God will give me a light,

Will light me to eternal, blissful life!

FROM "DES KNABEN WUNDERHORN" ("THE BOY'S MAGIC HORN")

Auferstehung

Auferstehn, ja auferstehn wirst du,
Mein Staub, nach kurzer Ruh.
Unsterblich Leben! Unsterblich Leben
Wird der dich, mich dir geben.

Wieder auferstehn wirst du gewiß.
Dein Herr der Ernte bot
Und sammelt Garben
Uns ein, die starben.

FRIEDRICH GOTTLIEB KLOPSTOCK

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du
gerungen!
Dein, was du geliebt,
Was du gelitten!

O glaube:
Du wurdest nicht umsonst geboren,
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muß
vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schauer! Du Allerschütterer!
Der mich mit Freuden füllt!
O Tod! Du Allbezwinger!
Nun hast du bezwungen
Mit Flügeln, die ich mir errungen,
In heißem Liebesstreben
Werd' ich entschweben
Dem Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Auferstehn, ja auferstehn wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen.

KARSTEN WORRLER

Resurrection

Rise again, yes, rise will you again,
My dust, after short rest.
Immortal life! Immortal life
Will He who called you grant you.

To heaven again you were sent.
The Lord of the Harvest gave
And gathers sheaves
Us who died.

I believe, my heart, I believe:
Nothing will be lost to you!
Yours, yes Yours, what you fought for,

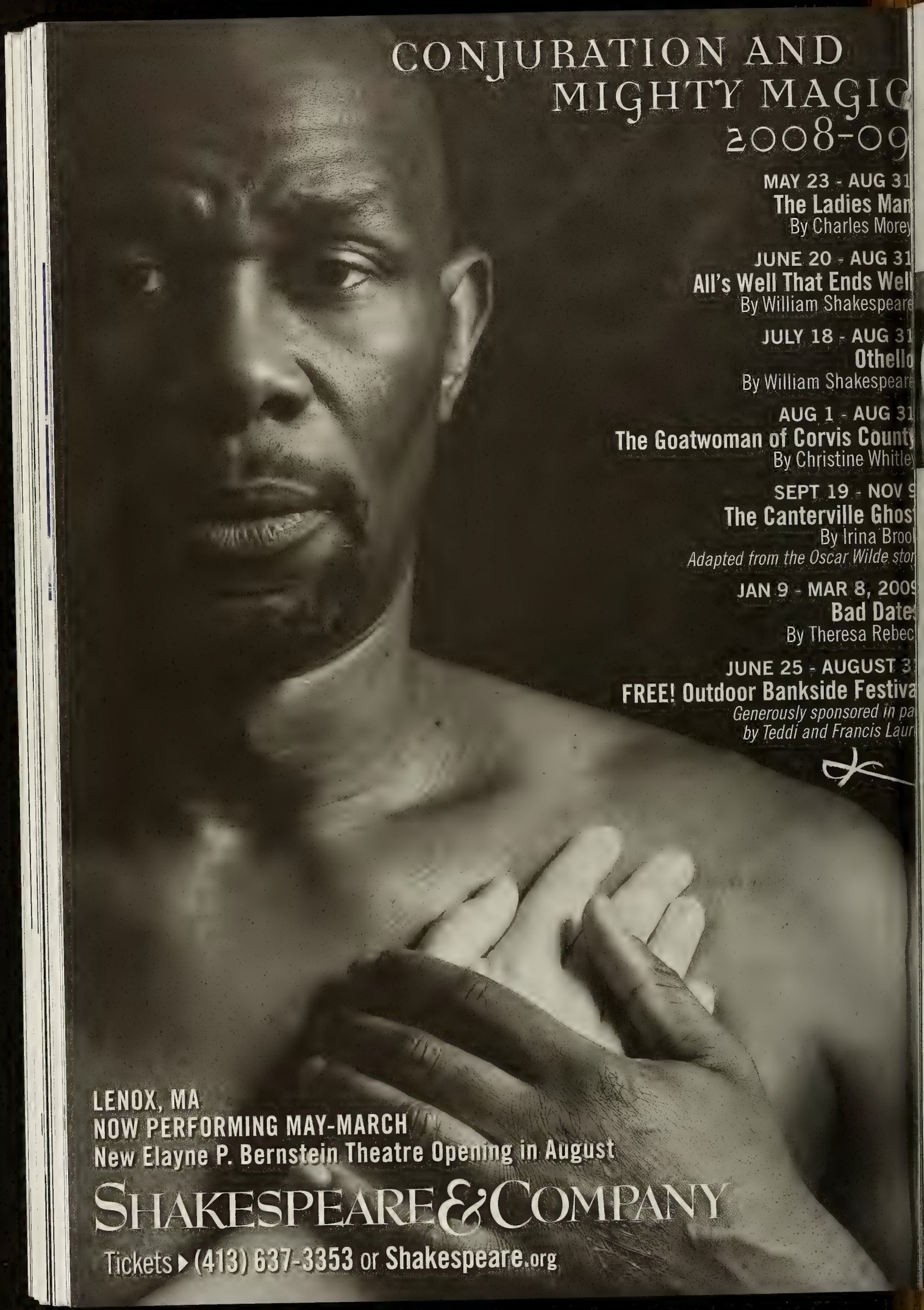
Yours, what you loved,
What you suffered for!

I believe:
You were not born in vain,
You have not lived in vain, not
suffered in vain!

What has risen must surely perish.
What has perished must rise again.
Cease from trembling!
Prepare to live!

O Pain, you terror of all things,
Who fills me with joy!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself
In burning ardent struggle
I shall be upward
To that light to which no eye has penetrated!
I shall die so as to live!

Rise again, yes, rise will you again,
My heart, in the twinkling of an eye
What you have conquered
Will bear you to God.


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Guest Artists

For a biography of **Bernard Haitink**, see page 15.

Heidi Grant Murphy



Heidi Grant Murphy has appeared with many of the world's great opera companies and symphony orchestras, with such esteemed conductors as Herbert Blomstedt, Christoph Eschenbach, James Levine, Reinbert de Leeuw, Lorin Maazel, Kurt Masur, Kent Nagano, Seiji Ozawa, Sir Simon Rattle, Leonard Slatkin, Robert Spano, Jeffrey Tate, Michael Tilson Thomas, Edo de Waart, Christoph von Dohnányi, David Zinman, Pinchas Zukerman, and the late Robert Shaw. Her Metropolitan Opera debut in the 1989 production of *Die Frau ohne Schatten* led to numerous roles in that house, notably Susanna in *Le nozze di Figaro*, Sophie in *Der Rosenkavalier*, Pamina in *Die Zauberflöte*, Sister Constance in *Dialogues of the Carmelites*, Servilia in *La clemenza di Tito*, and Nannetta in *Falstaff*. European highlights include the roles of Anne Trulove in *The Rake's Progress* with Netherlands Opera and Celia in *Lucio Silla* at both the Salzburg Festival and Frankfurt Opera, as well as Adina in *L'elisir d'amore* and Susanna at the Opéra National de Paris. She opened the BSO's 2007 Tanglewood season with Mendelssohn's *Midsummer Night's Dream* led by James Levine, appeared at the Munich Festival as Susanna, and had recital and chamber music appearances at Music@Menlo and the La Jolla Summer Fest. The current season has included engagements as Elisa in concert performances of Mozart's *Il re pastore* with San Francisco's Philharmonia Baroque Orchestra and Nicholas McGegan; Rebel and Francoeur's 1745 opera-ballet *Zélindor, roi des Sylphes* in Washington, D.C., and New York (also recorded for Naxos); the New York and Boston premieres of Roberto Sierra's *Songs from the Diaspora*, commissioned by Music Accord, with pianist Kevin Murphy and the St. Lawrence String Quartet; the Peri in Schumann's *Das Paradies und die Peri* with the Philadelphia Orchestra and Sir Simon Rattle in Philadelphia and at Carnegie Hall; Servilia at the Metropolitan Opera; appearances with the Atlanta, BBC, and São Paolo orchestras, and recitals in Dallas and New York. Summer 2008 will see her in St. Denis for Mozart performances with John Nelson, in London with Lorin Maazel and the Philharmonia Orchestra, and at the Ravinia Festival. Highlights of 2006-07 included appearances with the New York Philharmonic and the Toronto Symphony's Mozart

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Festival, appearances at the Opéra National de Paris as Adina and Sophie, and at the Metropolitan Opera as Sister Genevieve in *Il trittico* (*Suor Angelica*) and as Amor in *L'Orfeo*, both under James Levine, and performances of *Songs from the Diaspora* across the country. Ms. Murphy recently recorded Augusta Read Thomas's *Gathering Paradise* with Lorin Maazel and the New York Philharmonic for New World, as well as an XM Satellite Radio compilation of Sondheim classics. She has also recorded for Koch, Delos, Arabesque, and PS Classics. She has recorded Mozart's *Idomeneo* (Ilia) and *Le nozze di Figaro* (Barbarina) with James Levine for Deutsche Grammophon, and the Grammy-nominated *Sweeney Todd* (Johanna) for the New York Philharmonic's own label. Heidi Grant Murphy made her BSO debut in February 1991 as soloist in Mozart's *Great* C minor Mass; her most recent BSO appearances were at Tanglewood in 2006 (as Zerlina in a BSO concert performance of Mozart's *Don Giovanni* led by James Levine, and Mahler's *Resurrection* Symphony under Seiji Ozawa), and as soloist in Mendelssohn's *Midsummer Night's Dream* music to open the BSO's 2007 Tanglewood season with Mr. Levine.

Christianne Stotijn



Christianne Stotijn earned her solo diploma for violin in 2000 at the Amsterdam Conservatoire. She pursued her vocal studies in Metz, London, and Amsterdam, where, under the supervision of Udo Reinemann, she graduated in 2003 with the highest distinction. Since then her vocal coaches have included Noelle Barker, Udo Reinemann, Jard van Nes, and, currently, Dame Janet Baker. Ms. Stotijn has won several prizes, including the ECHO Rising Stars Award and the Borletti-Buitoni Award. In 2005 she joined the BBC New Generation Artists, enabling her to collaborate with BBC orchestras throughout the United Kingdom. She has worked with such celebrated conductors as Bernard Haitink, Gustavo Dudamel, Sir Andrew Davis, Jaap van Zweden, Gennady Rozhdestvensky, Philippe Herreweghe, Hartmut Haenchen, Frans Brüggen, and Mark Wigglesworth, and has performed with such leading orchestras as the Royal Concertgebouw, Die Akademie für Alte Musik, Orchestre des Champs-Élysées, Orchestre National de France, Concerto Köln, Sinfonietta Amsterdam, Combattimento Consort Amsterdam, the Residence Orchestra, and the Radio Philharmonic Orchestra. She has also performed at such festivals as the Delft Chamber Music Festival, Gergiev Festival, La Roque d'Anteron, Aix-en-Provence, and at the Proms in London's Royal Albert Hall. With her regular duo-recital partners Joseph Breinl, Julius Drake, and David Selig, she has appeared in such concert halls as the Kleine Zaal and Grote Zaal of the Concertgebouw in Amsterdam, London's Wigmore Hall, Vienna's Konzerthaus and Musikverein, Carnegie Hall, the Théâtre des Champs-Élysées and Théâtre du Châtelet in Paris, the Mozarteum Salzburg, Palais des Beaux Arts Brussels, and La Scala in Milan. For Onyx Classics she has recorded songs by Schubert, Berg, and Wolf with Joseph Breinl and Mahler songs with Julius Drake. A third Onyx CD is planned for this summer and a recording of Baroque arias with the Amsterdam Sinfonietta in 2009. Since her 2003 operatic debut with the Nationale Reisopera as Carilda in Handel's *Arianna in Creta*, she has sung Pauline in *Pique Dame* at the Opéra National de Paris, Isabella in *L'italiana in Algeri* at Aix-en-Provence, and, at Netherlands Opera, Ottavia in *L'incoronazione di Poppea* and Arianna in *Lamento d'Arianna*. Future operatic engagements include Cornelia in *Giulio Cesare* at the Théâtre de la Monnaie in Brussels, Netherlands Opera, and Bilbao Opera and *Tamerlano* at the Royal Opera House, Covent Garden. Recital and concert engagements include *Das Lied von der Erde* with the Deutsches Sinfonie-Orchester Berlin, Budapest Festival Orchestra under Iván Fischer, and London Symphony Orchestra under Bernard Haitink; Bach's *St. Matthew* Passion with the Orchestra of the Age of Enlightenment in Mark Padmore's concept at

the Aldeburgh Festival; Mahler's *Rückert Lieder* with the Chicago Symphony Orchestra under Haitink and with the Dallas Symphony; three concerts with the Residentie Orchestra in The Hague, under Neeme Järvi, Marc Minkowski, and Jaap van Zweden; Wagner's *Wesendonck Lieder* with the Czech Philharmonic; the *Missa Solemnis* with the Dresden Musikfestpiele and Gabrieli Consort; and a month-long tour of Australia, where she will appear with three orchestras. In recital she will appear at Wigmore Hall, the Tonhalle Zurich, De Doelen Hall Rotterdam, Sage Gateshead, Laeiszhalle Hamburg, Caixa Barcelona, and in four North American cities. Making her Tanglewood debut this evening, Christianne Stotijn made her Boston Symphony debut at Symphony Hall this past March, in Bach's *St. Matthew* Passion with Bernard Haitink conducting.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Berlioz's *Les Troyens* in concert with the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production, all under the direction of James Levine; Mahler's Symphony No. 2, *Resurrection*, with BSO Conductor Emeritus Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Performances in the BSO's 2007-08 subscription season included Ravel's *Daphnis et Chloé*, William Bolcom's Eighth Symphony (a BSO 125th Anniversary Commission given its world premiere in Boston, followed by the New York premiere in Carnegie Hall), and concert performances of *Les Troyens* led by James Levine; Bach's *St. Matthew* Passion with Bernard Haitink conducting, and Elgar's *The Dream of Gerontius* with Sir Colin Davis. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The Tanglewood Festival Chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior

lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

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Mezzo-Sopranos

Virginia Bailey • Martha A. R. Bewick • Betsy B. Bobo • Lauren A. Boice • Janet L. Buecker • Elizabeth Clifford • Lauren Cree • Diane Droste • Catherine Vartanian Duke • Barbara Naidich Ehrmann • Paula Folkman # • Debra Swartz Foote • Dorrie Freedman * • Irene Gilbride # • Reed Gochberg • Mara Goldberg • Rachel Hallenbeck • Jessica Hao • Diane Hoffman-Kim • Betty Jenkins • Evelyn Eshleman Kern # • Gale Livingston # • Louise-Marie Mennier • Antonia R. Nedder • Fumiko Ohara # • Linda D. Rapciak • Kathleen Schardin • Katherine Slater • Julie Steinhilber # • Cindy Vredeveld • Christina Lillian Wallace • Marguerite Weidknecht

Tenors

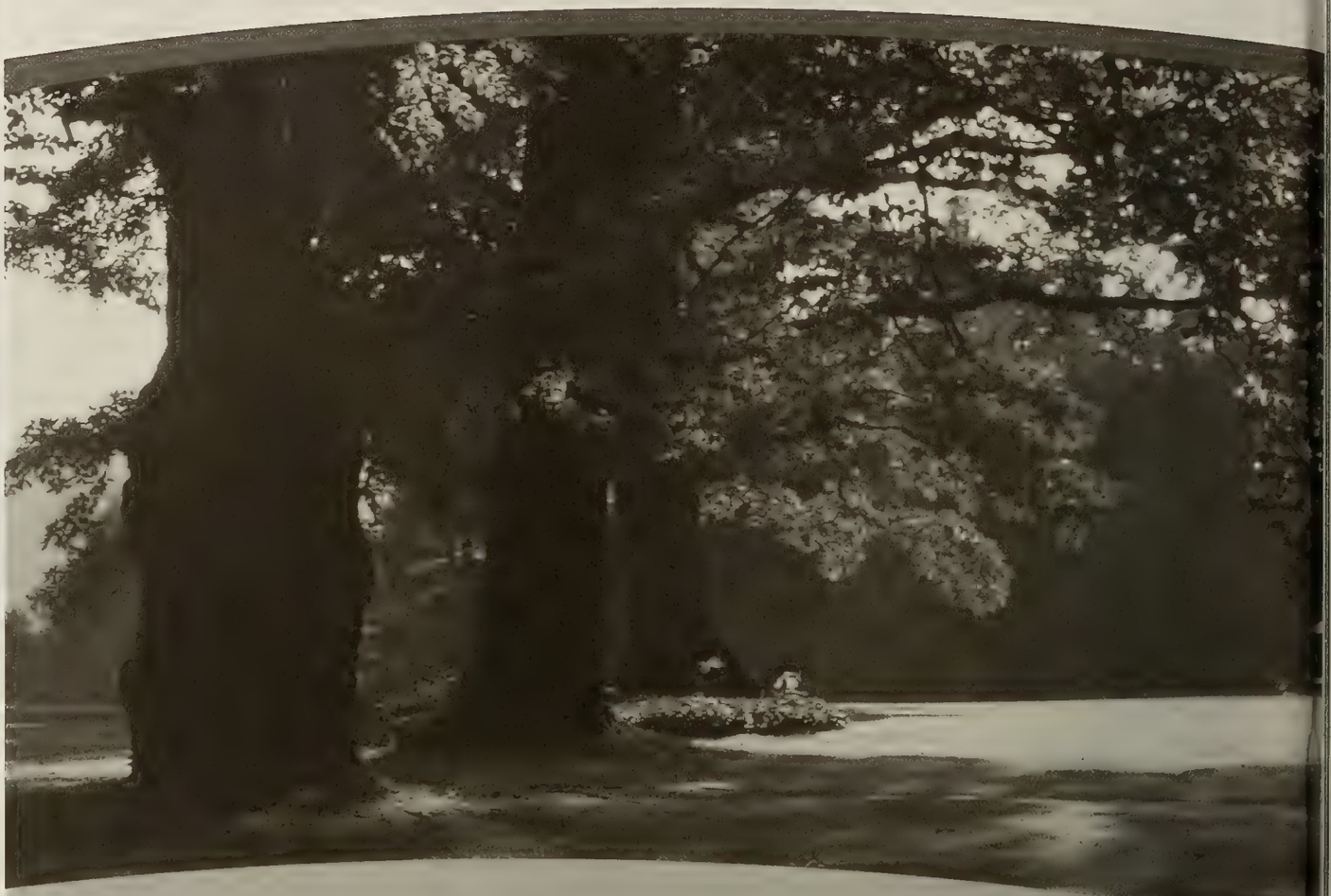
James Barnswell • John C. Barr # • Fredric Cheyette • Stephen Chrzan • Andrew Crain • Tom Dinger • Kevin F. Doherty, Jr. • Ron Efromson • Carey D. Erdman • Keith Erskine • J. Stephen Groff # • David M. Halloran • James R. Kauffman • Lance Levine • Ronald Lloyd • Jack Vincent MacInnis • Ronald J. Martin • Glen F. Matheson • Mark Mulligan • David Norris # • Dwight E. Porter # • Peter Pulsifer • Brian R. Robinson • Sean Santry • Blake Siskavich • Arend Sluis • Peter L. Smith • Stephen E. Smith • Andrew Wang

Basses

Tyler Alderson • Thomas Anderson • Daniel E. Brooks # • Paulo Cesar Carminati • Jonas U. Cartano • Kirk Chao • Matthew Collins • Jeff Foley • Alexander R. Goldberg • Jeramie D. Hammond • Marc J. Kaufman • David Kilroy • David Kyuman Kim • G.P. Paul Kowal • Bruce Kozuma • Timothy Lanagan # • Ryan M. Landry • Nathan Lofton • David K. Lones # • James Mangan • Lynd Matt • Joshua H. Nannestad • Richard Oedel • Donald R. Peck • Michael Prichard • Steven Ralston • Peter Rothstein # • Charles F. Schmidt • Karl Josef Schoellkopf • Kenneth D. Silber • Scott Street • Bradley Turner • Thomas C. Wang • Terry L. Ward • Peter J. Wender *

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin and Frank Corliss, Rehearsal Pianists

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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Sunday, July 13, 2:30pm

Please note that BSO Assistant Conductor Julian Kuerti will lead this concert in place of James Levine, who has had to withdraw from the remainder of the Tanglewood season due to unanticipated surgery. The program remains unchanged.

Julian Kuerti



Currently in his first season as an assistant conductor of the Boston Symphony Orchestra, Julian Kuerti was appointed to that position by James Levine in February 2007, made his BSO debut with subscription concerts in March 2008, and has also appeared with the Boston Symphony Chamber Players. Having served as assistant conductor to Iván Fischer and the Budapest Festival Orchestra in 2006, Julian Kuerti was immediately reengaged to lead Viktor Ullmann's *Der Kaiser von Atlantis* in the current season. He has conducted extensively in Europe and in North and South America, including concerts with the Toronto Symphony, National Symphony (Washington, D.C.), Berliner Symphoniker, and Budapest Festival Orchestra. Born in Toronto in 1976 into a musical family, Mr. Kuerti began his instrumental training on the violin. While completing an honors degree in engineering and physics at the University of Toronto, he was also concertmaster and soloist with various orchestras. After taking a year off and touring Brazil with Kahana, a Toronto-based world-music band, Mr. Kuerti began his conducting studies in 2000 at the University of Toronto. That summer he was accepted as a student at the renowned Pierre Monteux School for Conductors in Maine, where he studied for two years with Michael Jinbo and Claude Monteux. In 2001 he won the position of apprentice conductor with Boris Brott and Canada's National Academy Orchestra, with which he performed in Hamilton and Toronto. After a year as assistant conductor with Canada's foremost training orchestra, Mr. Kuerti moved to Germany to complete his education, finishing his studies there in 2005 with Lutz Köhler at the University of the Arts Berlin. He also studied with David Zinman at the American Academy of Conducting at Aspen in 2004, and with the acclaimed Finnish conductor/teacher Jorma Panula at the NAC Conductors Program in Ottawa. In 2005, he was one of two Tanglewood Music Center Conducting Fellows at the BSO's summer home, where he worked in master classes with James Levine, Kurt Masur, Stefan Asbury, and Rafael Frühbeck de Burgos, and led performances with the Tanglewood Music Center Orchestra and TMC Fellows throughout the summer. Julian Kuerti is the founder and artistic director of Solistenensemble Kaleidoskop in Berlin, with which he has recorded a debut CD for Sony/BMG with Italian cellist/composer Giovanni Sollima (featuring the latter as both composer and cellist). Upcoming engagements for 2008 and 2009 include his debuts with the Victoria Symphony and Edmonton Symphony.

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Week 2

Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library in New Jersey. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.



Franz Joseph Haydn (1732-1809)
Symphony No. 104 in D, *London*

First performance: May 4, 1795, London, King's Theatre, Haymarket, Haydn cond. *First BSO performances*: December 1884, Wilhelm Gericke cond. *First Tanglewood performance*: July 14, 1951, Charles Munch cond. *Most recent Tanglewood performance*: August 19, 1995, Jeffrey Tate cond.



Not often have an artist and his public been so wondrously and delightedly attuned to one another as were Haydn and his enchanted London audiences in the first half of the 1790s. For nearly thirty years, Haydn had worked for the Esterházy family under conditions that were artistically stimulating but that also kept him in geographic isolation much of the time. His music the while circulated widely in printed and manuscript copies, and when, after the disbanding of the Esterházys' musical establishment upon the death in September 1790 of old Prince Nicholas, Haydn became, so to speak, a free man, he was more famous than he knew.

Johann Peter Salomon lost not a moment in perceiving the chance that Haydn's sudden availability offered. Salomon, born 1745 in Bonn, but actively and indeed exceedingly successful in London as violinist and impresario since 1781, happened to be on the continent when he heard of the death of Haydn's employer. He left at once for Vienna, where he simply presented himself at Haydn's apartment one December morning with the words, "I am Salomon from London and I have come to fetch you." His words and his splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert—persuaded, and within a matter of weeks the two were on their way.

The story is familiar—the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of his London concerts and the six new symphonies he wrote for them, the honorary degree at Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the grief of Mozart's death. Haydn returned to Vienna in 1792, but a second visit to London was a foregone conclusion. The 1794-95 sojourn in England equaled the earlier one as a triumph.

The Symphony No. 104 is the last of the twelve he wrote for and introduced in London; indeed, it is his last symphony altogether. It is commonly known as "the *London*," which, given that the designation applies equally to eleven other symphonies, must be one of the most pointless of all musical nicknames. But the Germans outdo us in silliness. They call it the "*Salomon*" Symphony, but in fact Haydn's last three symphonies were written for concerts presented not by Salomon but by another violinist-impresario (and quite considerable composer), Giovanni Battista Viotti.

All the music at the concert at which this D major symphony was introduced was by Haydn, and the program included the seventh performance in about as many months of the work that had turned out the greatest hit of the second London visit, the *Military* Symphony. There were also some vocal numbers, and of one of the singers, a certain Madame Banti, Haydn noted in his diary—in English—that "she song very scanty." Of the event altogether, though, Haydn noted (back in German now) that "the whole company was thoroughly pleased and so was I. I made 4,000 gulden on this evening. Such a thing is possible only in England." The reviewer of the *Morning Chronicle* wrote: "It is with pleasure that we inform the public that

genius is not so totally neglected as some are too often apt to confirm," commenting also on the "fullness, richness, and majesty, in all its parts" of Haydn's new symphony. Contemporary criticism is apt to stress the complexity, the sense of *amplesse* and abundance in Haydn's work. But his intoxicating intelligence and invention—and thus also his famous sense of humor—are tied as well and inextricably to his feeling for economy. (This is one of the ways in which Haydn differs from Mozart. Mozart could play Haydn's game, as, for example, in the finale to the E-flat piano concerto, K.449, but his natural inclination was toward the prodigal.)

It is Haydn's way to work with few, simple, striking, and malleable ideas. The purely formal fanfare that opens this D major symphony is an example. We hear it first in its most obvious, its most "natural" form. But it returns twice during the introduction, subtly transformed the first time and dramatically the second. And what rich returns Haydn derives from the sighing figure the violins introduce in the first measure after the fanfare! When, after that, minor gives way to major and Adagio to Allegro, a single theme virtually suffices to propel this densely and wittily worked movement along.

Melodies like the one at the beginning of the Andante earned Haydn his 19th-century reputation for innocence. Butter would not melt in the sweet mouth of the personage who speaks in the first four measures. But the poignant and accented B-flat in the next phrase is fair warning, and the extraordinary extensions when the opening phrase returns—the violin sound now edged with a bit of bassoon tone—persuade us that innocence is but a point of departure for adventures both subtle and deep. The most astonishing of these adventures—the mysterious cessation of motion on remote and mysterious harmonies and the touching speculations of the flute—is in its present form a late second thought of Haydn's.

The robust minuet is alive with amusing syncopations; the Trio, charmingly scored,



is gently lyrical. Haydn provides ten measures of retransition to the reprise of the minuet, and that is a very rare feature in his music. The finale starts with a Croation folk song, presented in rustic style over a bagpipe-like drone. But the movement as a whole is full of city wisdom, about counterpoint and rapidly swirling dissonance. Its most remarkable feature is perhaps the contrasting theme, much slower and delicately harmonized, which Haydn uses to make the most breath-stoppingly surprising retransition into a recapitulation that ever occurred to him.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Johann Sebastian Bach (1685-1750)
Keyboard Concerto in D minor, BWV 1052

First performance: Undocumented; the concerto took its present form in Bach's Leipzig period, as a reworking of an earlier concerto for violin, now lost. *First BSO performance*: March 26, 1931 (as part of a Bach Festival), Serge Koussevitzky cond., Alexander Borowsky, piano. *First Tanglewood performance*: July 23, 1949, Serge Koussevitzky cond., Lukas Foss, piano. *Most recent Tanglewood performance*: August 1, 1992, Seiji Ozawa cond., Peter Serkin, piano.

At this concert, Peter Serkin performs the first and third movements of Bach's D minor keyboard concerto in variant versions derived from Bach's cantatas 146 and 188, both of which share musical material with the concerto (see page 43 of this program). Mr. Serkin plays the first movement in a version used by Bach as an organ concerto to open his Cantata No. 146. That version, presumably based on the same lost violin concerto that was predecessor to the keyboard concerto, predates the latter by several years (the first performance of Cantata 146 was in either 1726 or 1728) and calls for two oboes, English horn, and continuo in addition to the orchestral strings. For the third movement, Mr. Serkin plays a reconstruction by the Harvard-based pianist-scholar Robert Levin of a lost Sinfonia, with the same instrumentation, that originally opened Cantata 188 and was also used by Bach as an organ concerto.



The solo concerto was one of the highest developments of the concerto principle—the opposition and competition of musical forces—that is fundamental to Baroque style from the earliest concerted madrigals of Claudio Monteverdi (about 1600) to the very end of the era and beyond, when it was adapted by Classical composers to new circumstances. The establishment of the concerto as a flexible and powerful genre in its own right was largely the work of Antonio Vivaldi, whose publications covered the continent of Europe and taught many composers who had never made the journey to Venice (where they might have heard Vivaldi concertos on their home ground) exactly how the orchestral ritornello could serve to unify movements, first presenting the basic material, then recalling portions of it in different keys as the movement progresses, then finally restating the whole in the home key to conclude the process.

Bach had been gripped by the frenzy of discovery when he encountered the Vivaldi

concertos during his years in Weimar (1708-17), and he became a Vivaldi disciple through the close study of some of his works and the sincere flattery of imitation. He also transcribed a number of Vivaldi's works, changing violin concertos into keyboard concertos in the process, so that when he came to write his own original concertos, he had fully absorbed the latest style.

During the Cöthen years (1717-1723) Bach wrote many instrumental works, but no original keyboard concertos. He did compose the six *Brandenburg* Concertos, at least two of the orchestral suites, and concertos for one or two violins or for violin and oboe; also, evidently, some oboe concertos, now lost. We, of course, are very familiar with the notion of the piano concerto, and we may be surprised that Bach seems not to have thought of writing a keyboard concerto for Cöthen, if only to show off his own virtuosity. Yet the standard keyboard instrument of the time (the harpsichord) was usually used only in the background, filling out the textures in every kind of chamber music.

The *Brandenburg* Concertos were part of an entirely different tradition, that of the ensemble concerto, or what a modern composer would call a "concerto for orchestra." The fifth of these, though, is especially interesting in the present context, because we can almost perceive the birth of the new keyboard concerto right in the middle of the first movement, when the harpsichordist gradually usurps the listener's attention and suddenly erupts in a brilliant solo cadenza. Only after writing the Fifth *Brandenburg* did Bach begin to compose solo keyboard concertos, and even then they were not usually new pieces, but rather new versions, for solo harpsichord, of concertos already composed for violin and other instruments.

Why did Bach invent this new genre, and why did he suddenly compose a group of keyboard concertos in Leipzig in the 1730s? At this time Bach had been settled in Leipzig for nearly a decade. During the first years he had been totally immersed in producing the large amount of church music that his position required of him. But he became disillusioned when the city fathers, who controlled the purse strings, disregarded his pleas for money to provide more and better musicians in the Leipzig churches. So he began to look elsewhere for musical satisfaction. One source of such activity was the Collegium Musicum, a free association of professional musicians and university students that had been founded by Telemann in 1704. Bach took over its direction in 1729 and retained it, with one interruption, until 1741. He may even have continued to perform occasionally until it went out of existence




Tanglewood



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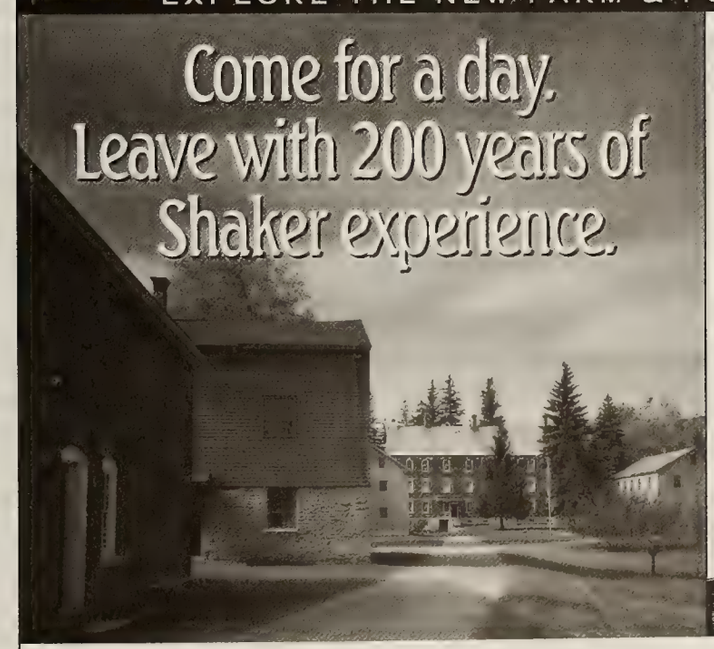
in 1744, following the death of the coffee shop proprietor who was its organizer and landlord.

The group gave weekly concerts during the year and even more frequent performances during the annual fair (Leipzig was then, and remains, a center for international commerce). It is clear that the seven surviving keyboard concertos for solo harpsichord, as well as those for more than one keyboard, were produced at this time, obviously to fill a pressing need for material. They no doubt also served as vehicles for Bach's burgeoning family of talented musicians, some of whom surely made their debuts in the coffee house concerts.

Some of Bach's concertos are very likely derived from works of other composers, and for that reason are not heard as often as they might be otherwise. But the D minor concerto can be confidently attributed to Bach himself, and was almost certainly adapted from a lost violin concerto of the Cöthen period. We can be sure of his authorship because he used two of its movements (with organ solo) in his Cantata 146, composed for Easter sometime between 1726 and 1728. He used it again for the opening Sinfonia of his Cantata 188, composed for Trinity Sunday in 1728. In its final—and only surviving—form, this work exercised a powerful influence on the development of the keyboard concerto. (See page 41 of this program book regarding Peter Serkin's use in this performance of music derived from Bach's cantatas 146 and 188.)

The D minor concerto is probably the best-known of all of Bach's keyboard concertos. The vigor and tensile strength of its opening ritornello mark one of the most familiar passages in the composer's entire output, and generate an opening movement of great drive and panache. The very first measure provides most of the orchestral material for the movement, while the soloist's interludes offer a wonderful range of virtuosic devices that Bach has imaginatively translated to the keyboard

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from the violinistic original. The Adagio provides the framework for a richly ornamented and sensitive aria in the keyboard part, while the final Allegro, based on a tiny motif of two sixteenth-notes and an eighth-note, is imbued throughout with a dancelike character.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Wolfgang Amadè Mozart (1756-1791)

Concert-Rondo in D, K.382, for piano and orchestra

First performance: March 11, 1783, Vienna, with Mozart as soloist. *First BSO and Tanglewood performance*: July 13, 1963, Erich Leinsdorf cond., David Bar-Illan, soloist. *Most recent Tanglewood performance*: July 25, 1992, Robert Spano cond., Emanuel Ax, soloist.



Mozart's first original piano concerto was the one in D major that we know as K.175. (Four earlier concertos are properly to be classed as "arrangements," since they are recompositions of piano sonatas by other composers, expanded to include orchestral ritornelli; they were probably exercises set by Mozart's father.) Composed when Mozart was a few months short of his eighteenth birthday, it is filled with energetic rhythmic interplay and an amazing range of moods. The finale, in particular, is an original conception for a concerto, a sonata form overlaid with contrapuntal elements (anticipating such later achievements as the last movement of the *Jupiter* Symphony). It remained a favorite work of Mozart's for a long time. He played it in a concert given by his friends the Cannabichs in Mannheim during his tour in 1777-78 and reported to his father, "This concerto is much liked." He brought it out again in Vienna soon after moving there permanently as part of a concert given by Aloysia Lang. But this time he felt it necessary to replace the highly original contrapuntal finale with a new one designed to suit the taste of the Viennese public, a taste altogether less sternly intellectual and more hedonistic. The result was the graceful set of variations that was originally published as the finale of the concerto but has, more appropriately, attained a concert life of its own, since the original finale suits the rest of the work better. (Albert Einstein remarked disapprovingly that K.382 was "the first instance of Mozart's having to write down to the taste of the general public.")

The music, though called a rondo, is actually a very straightforward theme and variations; the only thing that remotely justifies the term "rondo" is the fact that two of the variations, placed roughly to correspond to the episodes in a simple rondo form, are more varied than most—one is in the minor key, the other in the major, but tempo Adagio. Other than this, the movement proceeds without so much as a single harmonic deviation or expansion from the tonic-dominant pattern preserved in the first statement of the theme. The entire movement, then, is an exercise in the graceful embellishment of a melody over the simplest possible harmonies. The Viennese loved it. Mozart reported the day after the concert, "they did not cease to applaud and I had to repeat the Rondeau;—it was a proper deluge." It was no doubt pleasant to be so well received in one of his earliest appearances in his new home, but if this is the kind of thing the Viennese wanted, it is no wonder that Mozart's later and much more elaborate music was criticized as overly intellectual.

STEVEN LEDBETTER

Franz Schubert (1797-1828)

Symphony No. 4 in C minor, D.417, *Tragic*

First performance: 1816, Vienna (some time after the work's completion in late April that year), with Otto Hatwig conducting an amateur orchestra that had developed from the Schubert family string quartet. *First documented performance*: November 19, 1849, Leipzig, August Ferdinand Riccius cond. *First BSO performances*: March 1884, Georg Henschel cond. *First Tanglewood performance*: July 29, 1951, Charles Munch cond. *Most recent Tanglewood performance*: July 19, 1981, Andrew Davis cond.



After the *Unfinished* and the *Great* C major, the Fourth and Fifth of Schubert's symphonies are the ones most often played, but even then not all that often. Schubert's first three youthful and energetic symphonies—the First composed while he was a student, the Second and Third during his years of schoolmastering—are infrequently heard, while the appealingly inventive Sixth remains pretty much a rarity on concert programs.

Schubert's Fourth Symphony, the *Tragic*, was completed in April 1816, the same month that he unsuccessfully applied for the post of music master at a training school in Laibach (Ljubljana). As a child, his strongest and most natural inclinations had always been toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist, and their father played cello. Like his brothers, Schubert was sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the Stadtkonvikt, a communal boarding school that also housed the Choir School. There he sang and studied under the direction of Hofkapellmeister Antonio Salieri (best-known today, courtesy playwright Peter Schaffer, for his alleged rivalry with Mozart and for the unfounded story that his poisoning of Mozart caused the latter's early death). There, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals. The repertory regularly included symphonies of Haydn and Mozart, Beethoven's First and Second symphonies, overtures, and other works. It was this orchestra that played Schubert's First Symphony, which he completed in October 1813.

1813 was also Schubert's last year at the Stadtkonvikt. His voice had broken the previous summer, ending his time as a chorister, and he left there that November, turning down a fellowship, perhaps over a disciplinary matter. Now he was at a crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time Schubert managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which he successfully conducted himself at the 100th-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig*. (The song *Gretchen am Spinnrade*, which supposedly elicited from Salieri the comment that Schubert was a genius who could do anything, was written on October 19 the year before, when he was seventeen.) Despite this, the break from schoolmastering came only several years later, after attachments with friends like Josef von Spaun, eight years Schubert's senior, who had helped organize the Stadtkonvikt orchestra, and

who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

In the slow introduction to his first three symphonies, Schubert had already demonstrated the ear for orchestral color that is immediately apparent in the opening measures of the *Tragic* Symphony, where a unison C for full orchestra gives way to a somber passage for strings, with emotional heightening provided by the addition of woodwinds. This is Schubert's first symphony in the minor mode—a hint, perhaps, as to the origin of its subtitle—and it may be viewed as something of a study in mood and color, as well as exemplifying a new approach on the composer's part to symphonic weight, a concern to be taken up again with considerably broadened perspective (along with woodwind colorations perhaps suggestive of a Rossini craze then sweeping Vienna) in his Sixth Symphony of 1817-18. (The intervening Fifth Symphony, Schubert's only symphony besides the B minor *Unfinished* to lack a slow introduction, and also his most lightly scored, is marked primarily by lightness, grace, and economy of means.)

The dark chromaticism, sighing woodwinds, portentous drumstrokes, and dramatic breadth of the Fourth Symphony's introduction give way to an Allegro that is driving and grim in its first theme, clearly suggesting Haydnesque *Sturm und Drang*. The second theme is more lyric, but melancholy despite its major-mode leanings. The joyful exuberance with which the exposition closes comes as something of a surprise and serves to anticipate the C major close of the movement as a whole.

The first statement of the Andante's main theme, in A-flat major (reflecting Schubert's inclination for key areas a third or sixth away from home base, A-flat being the sixth degree, or submediant, of the symphony's home C minor scale), is made poignant by the presence of the solo oboe. The contrasting material of this movement, first forceful and then wistful, is presented against a background of restlessly pulsating strings. The third movement contrasts a jagged, downward-thrusting, minor-mode minuet against a major-mode Trio of rising lines and a more legato, folklike character.

In his finale Schubert is successfully able to combine drama, grace, pathos, melancholy, good humor (in the rollicking second theme), and even grandeur (in the fanfare-like material that closes both exposition and recapitulation) with the relaxation over long musical stretches—again through use of third- and sixth-related key areas—that represents a hallmark of Schubert's style in so many of his works. The symphony ends in unbridled, if chromatically colored, C major, on a threefold repetition of the same unison note with which it began.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Guest Artist

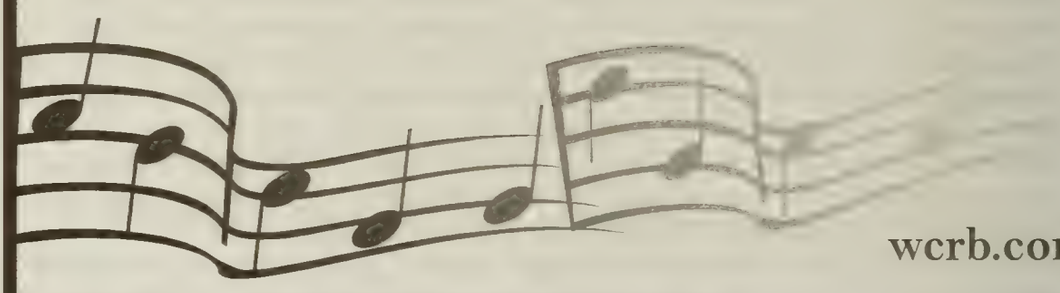
Peter Serkin



Peter Serkin's rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at eleven, he entered Philadelphia's Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Following his Marlboro Music Festival and New York City debuts under Alexander Schneider in 1959, he performed with the Cleveland Orchestra and George Szell and with the Philadelphia Orchestra and Eugene Ormandy. He has since performed with the world's major symphony orchestras, under such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, Simon Rattle, James Levine, Herbert Blomstedt, and Christoph Eschenbach. Also a dedicated chamber musician, hs has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, the Budapest, Guarneri, and Orion string quartets, and TASHI, of which he was a founding member (and which marks its 35th anniversary with a Tanglewood concert in Ozawa Hall on August 7). Mr. Serkin has performed many important world premieres, in particular numerous works, all written for him, by Torū Takemitsu, Peter Lieberson, Oliver Knussen, and Alexander Goehr. He has played the world premieres of Charles Wuorinen's Piano Concerto No. 4 with James Levine and the Boston Symphony in Boston, at Carnegie Hall, and at Tanglewood; a solo work by Elliott Carter commissioned by Carnegie Hall and the Gilmore International Keyboard Festival; and another Wuorinen work for piano and orchestra also commissioned by Carnegie Hall, with the Orchestra of St. Luke's. In 2008-09 he will premiere two Wuorinen compositions: the Fifth Piano Concerto with the Metropolitan Opera Orchestra and Levine at Carnegie Hall, and a new piano quintet, commissioned by the Rockport (MA) Music Festival, with the Brentano String Quartet. Highlights of recent and upcoming appearances include performances with the New York Philharmonic, the Philadelphia and Minnesota orchestras, and the Boston, San Francisco, Detroit, Saint Louis, Toronto, and Atlanta symphonies, the Berlin Philharmonic, the Deutsches Sinfonie-Orchester, the Bamberg Symphony, and the St. Paul Chamber Orchestra; recitals in Carnegie Hall, the Kennedy Center, Chicago's Orchestra Hall, and New York's 92nd Street Y; recitals in Japan commemorating the tenth anniversary of Takemitsu's death; performances with the original members of TASHI in Boston, Portland (OR), Princeton, and New York's Town Hall; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Saratoga, and with the Philadelphia Orchestra at the Mann Center. Mr. Serkin's recordings include "The Ocean that has no West and no East," featuring compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen (Koch); three Beethoven sonatas (BMG); the Brahms violin sonatas with Pamela Frank; Dvořak's Piano Quintet with the Orion String Quartet; quintets by Henze and Brahms, and, most recently, Schoenberg's complete works for solo piano (Arcana). A frequent guest soloist with the BSO since his Tanglewood debut in 1970, he appeared with the orchestra most recently in Brahms's Piano Concerto No. 2 in October 2006 with James Levine, and in February 2008 this past subscription season in Berg's Chamber Concerto for piano, violin, and thirteen wind instruments, likewise under the direction of Mr. Levine.

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Anonymous (28)

Table of Contents

Friday, July 18, 6pm (Prelude Concert)
3 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
Music of Janáček and Beethoven

Friday, July 18, 8:30pm
9 BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN conducting; KATE LINDSEY, mezzo-soprano;
THOMAS MEGLIORANZA, baritone
Music of Harbison and Mahler

Saturday, July 19, 8:30pm
27 BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN conducting; MIDORI, violin
Music of Vaughan Williams, Tchaikovsky, and Copland

Sunday, July 20, 2:30pm
41 BOSTON SYMPHONY ORCHESTRA
SHI-YEON SUNG conducting; GARRICK OHLSSON, piano
Music of Mendelssohn and Schumann

"This Week at Tanglewood"

New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events with special guest artists and BSO and Tanglewood personnel. The moderator is director/singer/radio commentator Ira Siff. Please join us for "This Week at Tanglewood" on Friday evenings, continuing through Friday, August 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

The Pre-Rehearsal Talk for the July 26 Saturday-morning Open Rehearsal will offer a behind-the-scenes look at the preparation for that evening's Film Night at Tanglewood under the direction of John Williams.

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2008 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 18, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

JASON HOROWITZ, violin (1st violin in Janáček)
ELITA KANG, violin (1st violin in Beethoven)
REBECCA GITTER, viola
OWEN YOUNG, cello

JANÁČEK — String Quartet No. 2, *Intimate Letters*

Andante
Adagio
Moderato
Allegro

BEETHOVEN — String Quartet No. 9 in C, Opus 59, No. 3

Introduzione. Andante con moto—Allegro vivace
Andante con moto quasi Allegretto
Menuetto. Grazioso
Allegro molto

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NOTES ON THE PROGRAM

Leoš Janáček (1854-1928), who succeeded Smetana and Dvořak as the third great Czech nationalist composer, is known to American audiences for just a handful of works: the Sinfonietta for orchestra, written for a 1926 gymnastics festival and celebrating, in the composer's words, "the contemporary free man, his spiritual beauty and joy, his strength, his courage, and his determination to fight for victory"; the *Glagolitic Mass*, increasingly recognized as one of the great choral masterpieces; at

least two operas, *Jenůfa* and *The Cunning Little Vixen* (with *Kátya Kabanová* and *The Makropulos Case* winning increasing attention in past decades); and the chamber work *Mládí* ("Youth"), which is beloved of wind ensemble players.

Janáček's chamber works also include two seldom-heard string quartets, each conveying extramusical associations. The first of these, composed in late 1923, bears the subtitle *The Kreutzer Sonata* and was inspired by Tolstoy's story of that name (Tolstoy's story having been itself inspired by Beethoven's *Kreutzer* Sonata, the composer's A major violin sonata, Opus 47). The String Quartet No. 2, *Intimate Letters*—composed between January 29 and February 19, 1828, six months before Janáček's death—reflects a much more personal association, his unrequited feelings for a married woman thirty-eight years his junior, Kamila Stösslová, who has been credited in part for the creative upsurge that marked the later part of his life (the other important factor being his country's recently acquired independence). Though the composer never left his own wife for the married Kamila, he wrote to her almost daily and, in his last year, kept a special diary about her. The Quartet No. 2 was his final work; only his death on August 12, 1928—the result of pneumonia caught while searching for Kamila's son, who'd gotten lost in the mountains while the two were visiting with Janáček at his summer retreat—kept him from inscribing Kamila's name in the score as the dedicatee. The first performance was given by the Moravian String Quartet a month later, in Brno on September 11 that year, and it was published only in 1938.

According to the preface in the printed score, the first movement was intended to evoke Janáček and Kamila's first meeting; the second was inspired by time spent in 1917 with Kamila, her husband, and their eleven-year-old son at a Moravian spa; the yearning third movement "melts into a vision" of Kamila herself; and the finale encompasses such contrasting moods as fear, longing, and (in the music if not in real life) fulfillment. But even if we had no clue as to Janáček's specific intent in writing this quartet, it would be impossible not to recognize the deep-seated intensity and passion that characterize every page of this rhapsodic score as the seventy-four-year-old composer bears his deepest feelings and most personal thoughts through music.

A Viennese composer writing a quartet in C major with a slow introduction featuring mystifying and dissonant suspended harmonies cannot fail to conjure the ghost of Mozart; and the Opus 59, No. 3 quartet of **Ludwig van Beethoven** (1770-1827) does indeed recall the *Dissonance* Quartet (K.465, in C major) of the earlier master, at least in its opening measures, which play musical puns with Beethoven's favorite chord of ambiguity, the diminished seventh. The Allegro vivace gets underway with a two-note rhythmic figure consisting of pickup and downbeat rising stepwise—a figure that becomes nearly ubiquitous in the movement to follow. The chords that support this figure punctuate interjections by the first violin taking off in solo flight. The concerto-like flashiness of some of the soloistic writing calls to mind the fact

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

that Beethoven was heavily involved in the composition of concertos immediately before and after the Opus 59 quartets: the Third, Fourth, and Fifth piano concertos, the Violin Concerto, and the Triple Concerto all appeared within a year or two on either side.

The slow movement, in A minor, though not too slow—Beethoven modifies the marking "Andante con moto" with the additional specification "quasi Allegretto"—is filled with soulful "Russian" qualities, perhaps to make up for Beethoven's failure to include a Russian folk song in this score, as he had done with the other two works in this set dedicated to a Russian nobleman. Composed 1805-06, the Opus 59 quartets were Beethoven's response to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky. It was apparently as a graceful gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second of the quartets of the set. In any case, the hints of modal themes and scales in this extended movement may very well have been his idea of what Russian folk music sounded like. By way of contrast, the movement that follows is unexpectedly a minuet, squarely phrased, a decidedly old-fashioned genre employed here as a buffer between the somber, heavily minor-key weight of the slow movement and the vigorous energy of the finale.

The last movement is one of Beethoven's most vigorously pushy, even hectoring quartet movements, built on a racing, somewhat repetitious fugato designed to return at the recapitulation enriched by the addition of a new counterpoint. The emphatic buildup to climaxes (sometimes rudely undercut, at other times allowed to grow to completion) obviously recalls the triumphant C major conclusion of another work of those years—the Fifth Symphony. Here, as elsewhere in his quartet output, Beethoven strains the rhetorical possibilities of the medium to the limit to close in a burst of glory.

MARC MANDEL (Janáček) and
STEVEN LEDBETTER (Beethoven)

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

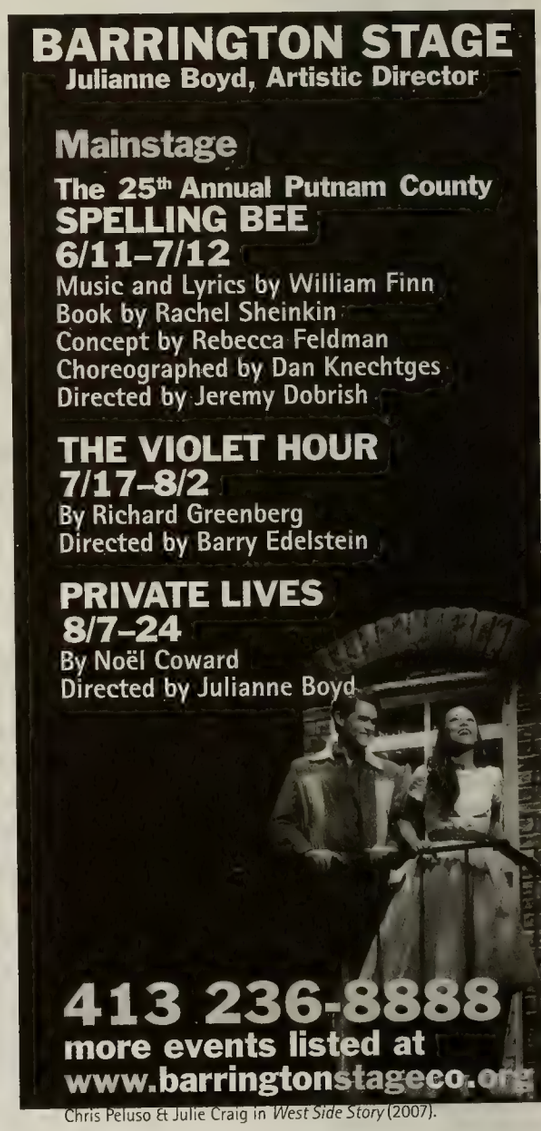
Artists

Violinist **Jason Horowitz** joined the Boston Symphony Orchestra at the start of the 2006 Tanglewood season. His many appearances in Boston's Jordan Hall have included solo recitals, concertos ranging from Bach to Scelsi and Schnittke, chamber music, and several world premieres, including the Violin Concerto of Donald Sur. Long involved with music of the Second Viennese School, he learned the violin concertos of Berg and Schoenberg from the legendary Louis Krasner. Mr. Horowitz received the New England Conservatory's highest performance honor, the Artist Diploma, in 1998; he joined the Munich Chamber Orchestra shortly thereafter, working privately with music director Christoph Poppen in Berlin and Munich. Mr. Horowitz has participated in the Tanglewood, Norfolk, and Banff festivals, and has performed chamber music across America, Europe, and Asia. Formerly assistant concertmaster of the Colorado Symphony, he has also been guest concertmaster for such orchestras as the BBC Symphony, Baltimore Symphony, Hartford Symphony, and Rochester Symphony. Recent solo engagements have included the Mendelssohn

concerto in the Czech Republic; the Menotti concerto with the Charleston Symphony; concertos by Tchaikovsky, Beethoven, and Mozart and Berlioz's *Réverie et Caprice* with the Breckenridge Chamber Orchestra; the concerto *Distant Light* by Peteris Vasks with Boston Ballet to choreography by Peter Martins; a series of performances of Corelli violin sonatas also with Boston Ballet; and Barber's Violin Concerto with the Lexington Sinfonietta in spring 2006.

A native of New York, **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season and was appointed one of the orchestra's assistant concertmasters in February 2001. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. During her stint as concertmaster at Curtis, she was featured on an EMI recording of Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* conducted by André Previn. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as concertmaster. Her chamber music experience has included collaborations with Hilary Hahn, Claudio Bohórquez, Lars Vogt, the Boston Symphony Chamber Players, and members of the Muir Quartet, as well as performances at the Curtis Institute and





the Taos School of Music. Ms. Kang made her solo debut with orchestra at eleven and twice won the Juilliard Concerto Competition. In 1992 she won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Ninomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

Born in Canada, **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. He has appeared in the Tanglewood, Aspen, Banff, Davos, Sunflower, Gateway, Brevard, and St. Barth's music festivals and is a founding member of the innovative chamber ensemble Innuendo. Mr. Young's performances have been broadcast on National Public Radio, WQED in Pittsburgh, WITF in Harrisburg, and WGBH in Boston. He has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. Mr. Young has been on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is currently active in Project Step (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. His teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

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2008 Tanglewood

Boston Symphony Orchestra
127th season, 2007–2008

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Friday, July 18, 8:30pm

LEONARD SLATKIN CONDUCTING

Please note that Leonard Slatkin will lead tonight's concert in place of James Levine, who has had to withdraw from the remainder of the Tanglewood season due to unanticipated surgery. The program remains unchanged.

HARBISON — **Symphony No. 5 for Baritone, Mezzo-soprano, and Orchestra (2008), on texts of Czesław Miłosz, Louise Glück, and Rainer Maria Rilke**

I. Con fuoco (Miłosz, "Orpheus and Eurydice")—
II. Andante cantabile (Miłosz)—
III. Grave (Louise Glück, "Relic")—
IV. Lento (Rilke, *Sonnets to Orpheus* II, 13)

KATE LINDSEY, mezzo-soprano
THOMAS MEGLIORANZA, baritone

Text begins on page 13.

{ I n t e r m i s s i o n }

MAHLER — **Symphony No. 1 in D**

Langsam. Schleppend [Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell;
[With powerful motion, but not too fast]
Trio: Recht gemächlich [Pretty easygoing]
Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]
Stürmisch bewegt [With tempestuous motion]

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John Harbison (b.1938)

Symphony No. 5 for Baritone, Mezzo-soprano, and Orchestra (2008)

Only previous performances: April 17-18, 2008, Symphony Hall, Boston, Boston Symphony Orchestra, James Levine cond.; Nathan Gunn, baritone; Kate Lindsey, mezzo-soprano. Harbison wrote the Symphony No. 5 on commission from the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Catherine and Paul Buttenwieser. The prominent electric guitar part in this performance is played by Michael Gandolfi.



The story of Orpheus and Eurydice is the most musical of classical myths: Orpheus' songs with his lyre could charm the very stones and trees, although it wasn't enough to keep the nymph Eurydice from a deadly serpent's bite on their wedding day. Nor was it enough, in the end, to keep the singer himself from being torn limb from limb by frenzied Bacchantes. But what concerns us, mostly, is what happens in between: Orpheus's descent into the underworld, heartbroken, to try to reclaim his lover. The conditions were that Orpheus make no attempt to speak to Eurydice on their way out of the underworld, nor to glance behind him to make sure she was still there. Impatience, or distrust, turned Orpheus' head just as the sun became visible again, and he lost Eurydice for good.

It's this story that is the narrative spine of Czesław Miłosz's "Orpheus and Eurydice," the poem that John Harbison set for baritone and orchestra as the first two movements of his Symphony No. 5. Miłosz wrote the poem, in Polish, in 2003 in reaction to the death of his wife; Harbison employs its English translation, which is by Miłosz and Robert Haas. Eurydice's voice, one rarely heard in literature, is present in Louis Glück's "Relic," set for mezzo-soprano in the third movement. Baritone and mezzo-soprano come together for the fourth movement, a setting of one of Rilke's *Sonnets to Orpheus* in English translation by Stephen Mitchell.

Harbison's Fifth began as a purely orchestral symphony, like his previous four in the genre. His Symphony No. 1 was a BSO centennial commission, premiered by Seiji Ozawa and the orchestra in March 1984 and reprised the following summer with Harbison himself conducting. He has had the Boston Symphony sound in his ear since he was a student at Harvard; and it was the BSO that introduced his first big orchestral work, *Diōtima*, in 1977 (written on a Koussevitzky Foundation commission). The BSO has commissioned or co-commissioned several others of the composer's big pieces of recent years, including his Cello Concerto, written for Yo-Yo Ma and co-commissioned by the Chicago Symphony Orchestra; his Requiem for soloists, chorus, and orchestra (given its Boston and New York premieres in March 2003 with Bernard Haitink conducting), the smaller *Darkbloom: Overture for an imagined opera*, commissioned for James Levine's first season as music director, and the Bass Viol Concerto, a BSO 125th Anniversary Commission and a co-commission with several other orchestras.

Harbison and Levine began discussing the possibility of a new symphony around the time of the *Darkbloom* premiere three years ago. It was only after the composer had conceived and made sketches that Levine suggested (even at this relatively late stage) that voice might be added. Levine had previously led the premiere of the composer's opera *The Great Gatsby* at the Metropolitan Opera in 1999 and felt particular sympathy with Harbison's writing for voice. Harbison warmed to the conductor's suggestion, and, having already established the work's central idea, cast around for a poem that would help embody its theme of loss and the aftermath of loss.

The text might well not have been about Orpheus at all, but when Harbison came across Czesław Miłosz's poem in a magazine, it read as a clear complement to his already well-formed symphonic ideas, and he had previously set the Nobel Prize-winning poet's work in his orchestral song cycle *Miłosz Songs* (2006). Miłosz's "Orpheus and Eurydice," the text of the first two movements, is the main part of the piece, but it was only during his work on that setting that Harbison began to feel it fell short of what he had intended for his symphony. His choice of Pulitzer Prize-winning American poet Louise Glück's "Relic," from a larger Orpheus cycle called *Vita Nova*, for the third movement offered a counter to Miłosz's poem, but also required a different physical voice, a mezzo-soprano. Finally he decided on an English translation of Rainer Maria Rilke's "Sonnet to Orpheus" II, 13 for the fourth movement, which enabled him to reconcile the two earlier perspectives both musically and thematically. The third and fourth movements feel like realigning epilogues, simultaneously clarifying and broadening the matter of the first two movements.

In the first movement the sections are "The death of Orpheus"; "At the entrance to Hades"; "He remembered her words"; "In a labyrinth." In the second: "He sang the brightness..."; "But there were conditions"; "It happened as he expected." The movement break is within the flow of the music but corresponds to a sudden change in sonority. Near the end of the first movement, when Orpheus encounters Persephone, Hades' queen, electric guitar evokes Orpheus's "nine-stringed lyre," chosen by Harbison to match Miłosz's strange little modern details. The poem's description of Orpheus's song, "He sang the brightness," begins the second movement, accompanied by a sheen of overlapping triadic arpeggios in guitar, harp, piano, and mallet percussion.

In the third movement, "Where would I be without my sorrow," we hear a new voice, that of the mezzo-soprano/Eurydice in the words of Louise Glück's "Relic." In contrast to the Miłosz setting, this suggested a much more autonomous approach, and a character that remains mostly consistent throughout. The finale, "Be ahead of all parting," is similarly a self-contained song, but now a duet, intertwining the voices as Orpheus and Eurydice are inextricable in our consciousness. The orchestra continues in a new direction long after the voices stop.

ROBERT KIRZINGER

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

JOHN HARBISON'S NOTE FROM THE SCORE OF HIS SYMPHONY NO. 5 IS REPRINTED HERE:

As an audience member I've noticed that listeners for a piece with words fall into three groups: (1) those who follow the text as the music is being performed; (2) those who read the text over, before or after the performance, with varying degrees of attention, and (3) those who pay no close attention to the text at any point, but listen only "symphonically," that is, to the pattern of sound.

Those in the last group, though the ones for whom I have the least understanding, are probably the ones best qualified to decide whether this piece is, indeed, a Symphony. Every piece with singers and instruments should be coherent as a lucid sequence of sounds. These sounds, without reference to their verbal origins, aspired to a significant musical shape, something *symphonic.*

This piece existed, in imagination, as an orchestral meditation on loss, before the welcome suggestion from James Levine that it might contain music for voice. Three

poems make more explicit the musical "theme."

Tellers of mythic stories are especially free to tell, on the frame of a known "plot," their own stories. What I loved about Miłosz's narrative was how truly *Miłosz* it is—the habitual glosses and asides, his tough sensuous survival instinct, his sudden bolts of lyricism.

Miłosz's ending winningly evades the sober consequences suggested in my orchestral introduction. I felt his ending required an answer, a strong rejoinder. Louise Glück's "Relic" is the counterforce. Song.

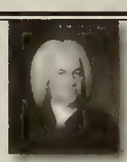
Then perhaps a Summation is possible. Rilke's poem can be read and translated many ways. That quality allows the composer to set the tone. Stephen Mitchell's graceful rendering gives the singers clear phrases to sing. On certain days I "thought" the poem this way:

Be in front of every Farewell as if
it was already past, like the winter just passing now.
Because among winters comes one so finally Winter
that only by out-wintering it can your heart endure.
Be forever dead in Euridice—rise singing,
praising, rise back into your pure enterprise.
Here amid that which disappears, be, in the realm of negation,
be a sounding glass that shattered as it sounded.
Be—and still know at the same time the source of non-being—
the endless basis of your inner "swing"
so that this one time you can completely seize it.
To all that is worn out, to the mute and muted
creatures of nature's totality, the unexpressible sum,
add yourself, rejoicing, and call it complete.

JOHN HARBISON

(Rilke translation by John Harbison)

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JOHN HARBISON

Symphony No. 5 for Baritone, Mezzo-soprano, and Orchestra (2008),
on texts of Czesław Miłosz, Louise Glück, and Rainer Maria Rilke

ORPHEUS AND EURYDICE

Standing on flagstones of the sidewalk at the entrance to Hades
Orpheus hunched in a gust of wind
That tore at his coat, rolled past in waves of fog,
Tossed the leaves of trees. The headlights of cars
Flared and dimmed in each succeeding wave.

He stopped at the glass-panelled door, uncertain
Whether he was strong enough for that ultimate trial.

He remembered her words: "You are a good man."
He did not quite believe it. Lyric poets
Usually have—as he knew—cold hearts.
It is like a medical condition. Perfection in art
Is given in exchange for such an affliction.

Only her love warmed him, humanized him.
When he was with her, he thought differently about himself.
He could not fail her now, when she was dead.

He pushed open the door and found himself walking in a labyrinth,
Corridors, elevators. The livid light was not light but the dark of the earth.
Electronic dogs passed him noiselessly.
He descended many floors, a hundred, three hundred, down.

He was cold, aware that he was Nowhere.
Under thousands of frozen centuries,
On an ashy trace where generations had moldered,
In a kingdom that seemed to have no bottom and no end.

Thronging shadows surrounded him.
He recognized some of the faces.
He felt the rhythm of his blood.
He felt strongly his life with its guilt
And he was afraid to meet those to whom he had done harm.
But they had lost the ability to remember
And gave him only a glance, indifferent to all that.

For his defense he had a nine-stringed lyre.
He carried in it the music of the earth, against the abyss
That buries all of sound in silence.
He submitted to the music, yielded
To the dictation of a song, listening with rapt attention,
Became, like his lyre, its instrument.

Please turn the page quietly.

Thus he arrived at the palace of the rulers of that land.
Persephone, in her garden of withered pear and apple trees,
Black, with naked branches and verrucose twigs,
Listened from the funereal amethyst of her throne.

He sang the brightness of mornings and green rivers,
He sang of smoking water in the rose-colored daybreaks,
Of colors: cinnabar, carmine, burnt sienna, blue,
Of the delight of swimming in the sea under marble cliffs,
Of feasting on a terrace above the tumult of a fishing port,
Of the tastes of wine, olive oil, almonds, mustard, salt,
Of the flight of the swallow, the falcon,
Of a dignified flock of pelicans above a bay,
Of the scent of an armful of lilacs in summer rain,
Of his having composed his words always against death
And of having made no rhyme in praise of nothingness.

I don't know—said the goddess—whether you loved her or not.
Yet you have come here to rescue her.
She will be returned to you. But there are conditions:
You are not permitted to speak to her, or on the journey back
To turn your head, even once, to assure yourself that she is behind you.

And so Hermes brought forth Eurydice.
Her face no longer hers, utterly gray,
Her eyelids lowered, beneath the shade of her lashes.
She stepped rigidly, directed by the hand
Of her guide. Orpheus wanted so much
To call her name, to wake her from that sleep.
But he refrained, for he had accepted the conditions.

And so they set out. He first, and then, not right away,
The slap of the god's sandals and the light patter
Of her feet fettered by her robe, as if by a shroud.
A steep climbing path phosphorized
Out of darkness like the walls of a tunnel.
He would stop and listen. But then
They stopped, too, and the echo faded.
And when he began to walk the double tapping commenced again.
Sometimes it seemed closer, sometimes more distant.
Under his faith a doubt sprang up
And entwined him like cold bindweed.
Unable to weep, he wept at the loss
Of the human hope for the resurrection of the dead,
Because he was, now, like every other mortal.
His lyre was silent, yet he dreamed, defenseless.
He knew he must have faith and he could not have faith.
And so he would persist for a very long time,
Counting his steps in a half-wakeful torpor.

Day was breaking. Shapes of rock loomed up
Under the luminous eye of the exit from the underground.
It happened as he expected. He turned his head
And behind him on the path was no one.

Sun. And sky. And in the sky white clouds.
Only now everything cried to him: Eurydice!
How will I live without you, my consoling one!
But there was a fragrant scent of herbs, the low humming of bees,
And he fell asleep with his cheek on the sun-warmed earth.

CZESŁAW MIŁOSZ

Translated, from the Polish, by the author and Robert Haas
Based on the poem "Orpheus and Eurydice" © 2004 by Czesław Miłosz, performed with the permission of The Wylie Agency, Inc. All rights reserved.

RELIC

Where would I be without my sorrow,
sorrow of my beloved's making,
without some sign of him, this song
of all gifts the most lasting?

How would you like to die
while Orpheus was singing?
A long death: all the way to Dis
I heard him

Torment of earth
Torment of mortal passion—

I think sometimes
too much is asked of us;
I think sometimes
our consolations are the costliest thing.

All the way to Dis
I heard my husband singing,
much as you now hear me.
Perhaps it was better that way,
my love fresh in my head
even at the moment of death.

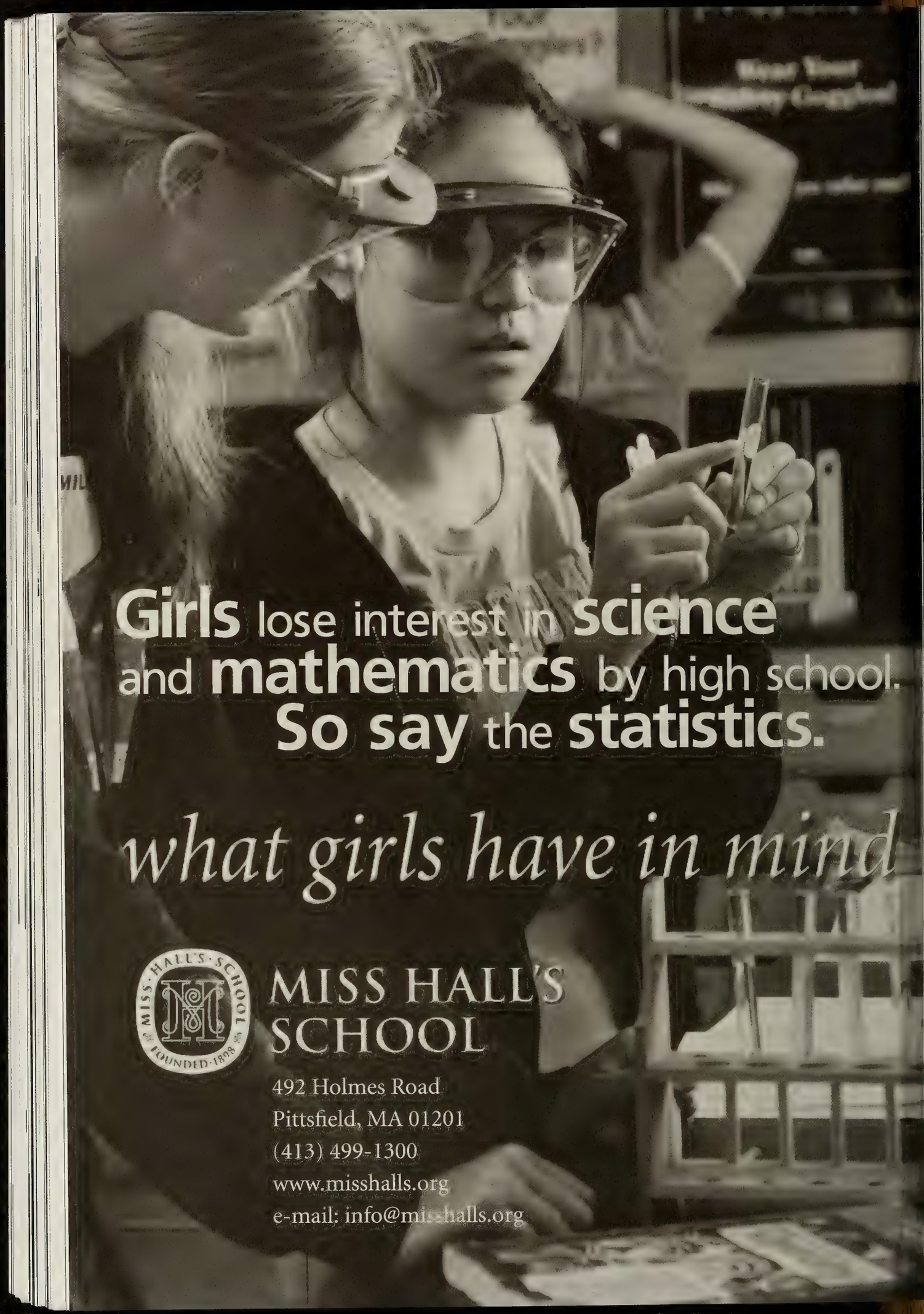
Not the first response—
that was terror—

but the last.

LOUISE GLÜCK

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Girls lose interest in science
and mathematics by high school.
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SONNETS TO ORPHEUS, II, 13

Sei allem Abschied voran, als wäre
er hinter
dir, wie der Winter, der
eben geht.
Denn unter Wintern ist einer so
endlos Winter,
daß, überwinternd, dein Herz
überhaupt übersteht.

Sei immer tot in Eurydike—,
singender steige,
preisender steige zurück in den
reinen Bezug.
Hier, unter Schwindenden, sei, im
Reiche der Neige,
sei ein klingendes Glas, das sich im
Klang schon zerschlug.

Sei—und wisse zugleich des
Nicht-Seins Bedingung,
den unendlichen Grund deiner
innigen Schwingung,
daß du sie völlig vollziehst dieses
einzige Mal.

Zu dem gebrauchten sowohl, wie zum
dumpfen und stummen
Vorat der vollen Natur, den
unsäglichen Summen,
zähle dich jubelnd hinzu und
vernichte die Zahl.

RAINER MARIA RILKE

"The Selected Poetry of Rainer Maria Rilke" (Vintage/Random House: 1992)
Used with permission.

Be ahead of all parting, as though it
already were
behind you, like the winter that has just
gone by.
For among these winters there is one so
endlessly winter
that only by wintering through it will your
heart survive.

Be forever dead in Eurydice—more gladly
arise
into the seamless life proclaimed in your
song.
Here, in the realm of decline, among
momentary days,
be the crystal cup that shattered even as
it rang.

Be—and yet know the great void where
all things begin,
the infinite source of our
inmost vibration,
so that, this once, you may give it your
perfect assent.

To all that is used-up, and to all the
muffled and dumb
creatures in the world's full reserve, the
unsayable sums,
joyfully add yourself, and cancel the count.

TRANSLATED BY STEPHEN MITCHELL



Stu Rosner

Gustav Mahler (1860-1911)
Symphony No. 1 in D

First performance: November 20, 1889, Budapest Philharmonic, Mahler cond. (original five-movement version); December 16, 1909, New York Philharmonic, Mahler cond. (final, four-movement version). *First Tanglewood performance*: July 29, 1956, Richard Burgin cond. *Most recent Tanglewood performance*: July 9, 2006, Bernard Haitink cond.

Mahler's first contribution to the genre of the symphony, which he was to dominate and change drastically, took an unusually long gestation period to reach its final form. His first two symphonies seem to have changed character in the composer's mind over a period of years and several performances. He may have begun active composition on the First Symphony as early as 1884. A review of the premiere in 1889 actually claimed that he had *finished* the symphony five years earlier, but this is patently incorrect; probably the critic misunderstood some comment about his having completed some aspect of the work at that early date. Or perhaps the critic simply confused the composition of the *Songs of a Wayfarer*, written in response to his unhappy affair with the soprano Johanna Richter, with the composition of the symphony, which uses some of the same thematic material.



Much of the concentrated work of shaping the score in its first version took place under the impetus of a troubling involvement with a married woman, Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz*. Mahler had become involved with the Weber family late in 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler. He continued in close contact with the family while working to complete Weber's unfinished opera *Die drei Pintos*. It was at their house that he first imagined the opening sonority of the First Symphony, the extraordinary sound of the dominant note, A, spanning seven octaves; after conceiving this sound, Mahler took a place at the Webers' piano while they sat on either side of him, playing the note in the octaves his hands were unable to reach. Before he knew it, he found himself in love with Marion, and she with him. They planned to run away together, but in the end, Mahler did not show up at the appointed rendezvous.

He poured the emotional energies thus released into compositional activity, com-

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pleting the work that we now call the First Symphony and writing the first movement of what we now call the Second Symphony. But Mahler was not prepared to call either piece a symphony; in his mind, both of them were symphonic poems, that is, program music with some kind of story to tell (whether made explicit or not). It took him several versions to work his way to a recognition that he was in fact making a contribution to the most prestigious of all orchestral forms, the traditional symphony.

At the premiere in Budapest on November 20, 1889, Mahler listed the work in the program like this:

> Mahler. "Symphonic Poem" in two parts.
> Part I: 1. Introduction and Allegro comodo. 2. Andante. 3. Scherzo.
> Part II: 4. *A la pompes funèbres*; *attacca.* 5. Molto appassionato.

There were five movements (not the present four), arranged into two large parts. And, though he indicated that the work was a "symphonic poem," he gave no hint as to its nature or subject matter. Moreover, when he did offer some clue to the music, the music was often ironic in a way that virtually guaranteed the public would not understand his hints. The title of the fourth movement signals that it is some kind of funeral march; but in fact, Mahler produced a parody of a funeral march, with no explanation. It can scarcely be surprising that the critics, though recognizing Mahler's "profound sensitivity and genuine musical gifts, combining a wealth of lively imagination with highly developed powers of organization," still found the work to overstep "artistic moderation" and to "lack a unifying underlying note." Unfortunately, this first version of the work is now lost; the earliest surviving manuscript of the symphony (now at Yale) already incorporates significant revisions that Mahler made for the second performance four years after the first.

Evidently Mahler decided that he needed to offer more guidance to his listeners, though in his next performances—in Hamburg and Weimar, 1893 and 1894, respectively—he went rather overboard with programmatic description. Now the work itself had a title ("Titan, a tone-poem in symphonic form"), as did each of the two parts and five movements, while the fourth movement was treated to a virtual essay.

> Part I. "From the days of youth," Flower-, Fruit-, and Thorn-pieces.
> 1. "Spring without End" (Introduction and Allegro comodo). The Introduction depicts Nature's awakening from the long sleep of winter.
> 2. "Blumine" (Andante).
> 3. "In full sail" (Scherzo).
>
> Part II. "Commedia humana."
> 4. "Aground" (Funeral march "in the manner of Callot"). The following may serve as explanation: The external stimulus for this piece of music came to the composer from the parodistic picture, known to all children in Austria, "The Hunter's Funeral Procession," from an old book of children's fairy tales: the beasts of the forest accompany the dead woodsman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians, in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, roes, foxes and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as an expression of a mood now ironically merry, now weirdly brooding, which is then promptly followed by:
> 5. "Dall'Inferno" (Allegro furioso), the sudden eruption of a heart wounded to the quick.

This was clearly overkill. When Mahler performed the work in Berlin in 1896, he gave it a form substantially like that in which we know it. No longer is it a tone

poem, but a "Symphony in D for large orchestra." He deleted the division into two parts, removed the original second movement ("Blumine"),* and deleted the programmatic titles. In 1896 Mahler explained to the critic Max Marschalk why he had made these changes:

> ... [M]y friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought

*When the "Blumine" movement was rediscovered upon the recovery of the manuscript now at Yale, there was natural interest in hearing the symphony with that movement. Unfortunately, most recordings that were made including the deleted movement combined "Blumine" with the other four movements in Mahler's final version, which had been considerably reworked. While it is worthwhile hearing the original version of the symphony (or, rather, the oldest version for which the score survives), it only has integrity as a work of art if all five movements are played in the 1893 version. And, of course, one must remember that in the end Mahler made a conscious and serious decision to eliminate "Blumine" from the symphony. He did not take this decision simply to reduce the work to the standard four movements of a symphony; rather, he came to realize that the musical material for "Blumine," derived from incidental music he had composed for J.V. Scheffel's play *Der Trompeter von Säckingen*, simply was not part of the sound-world of the First Symphony.





up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them.

Mahler had drawn his discarded programmatic ideas from the works of a favorite German romantic author, Jean Paul (the pen name of Johann Paul Friedrich Richter [1763-1825]), whose best-known novel, a massive work in four volumes called "Titan" (completed in 1803), dealt with a heaven-storming idealist whom Mahler clearly sought to emulate in choosing him as the title for his symphony. And the odd title "Flower-, Fruit-, and Thorn-pieces" that Mahler gave to Part I in 1893 derives from another Jean Paul book, the eccentrically titled "Flower-, Fruit-, and Thorn-pieces, or The Marital Condition, Death, and Wedding of the Advocate for the Poor F. St. Siebenkäs" (1796-97). But since Mahler himself insisted that he had invented all the explanations for his piece only after the fact, we can conveniently ignore them when considering the symphony as a work of art.

There, for all practical purposes, the situation stands: we have a symphony in the "traditional" four movements—though very untraditional in so many aspects of its content and expressive quality. Mahler's introduction takes its cue, in his own way, from Beethoven, growing gradually from almost nothing ("like a sound of nature," he says of the opening bars, containing but the single pitch, the dominant A, spread over seven octaves), followed by fragments of melody—bird calls, fanfares, a horn melody. The "cuckoo call" that appears so frequently is a descending fourth (Audubon never heard such a cuckoo!), an interval that forms one of the most constant musical ideas of the symphony. Gradually all of this takes coherent shape and picks up tempo, suddenly presenting us with a melody familiar from the *Songs of a Wayfarer*: "Ging heut' morgen über's Feld," which becomes the principal material of the first movement, reappearing several times with its emotional quality affected by the character of the linking materials, particularly of the single powerful climax of the movement.

The A major scherzo, a comfortable Austrian Ländler straightforward enough to assure that even the first audiences would like it, conjures up the vigor of a peasant dance, with reference to Mahler's own song "Hans und Grete," composed in 1880. The Trio, in F, is far more nostalgic and delicate by contrast.

The third movement unsettled most early listeners. Mahler's ironic treatment of death was too new and too disturbing. Timpani softly play a march beat, reiterating the descending fourths that are so frequent a motif in this symphony; over the rhythmic pattern, a solo double bass eerily intones the melody we have all sung as "Frère Jacques"—only in the minor key! The hushed stillness, the muffled drums, and the use of a children's tune in this context all contribute to the uncanny mood of the movement. By contrast a strain of what listeners today may well recognize as "klezmer music" overlays the march with an unexplained mood of parody. A turn to a consoling passage in G major (the closing strains of the *Wayfarer* Songs, representing a gentle acceptance of death) does not last; the opening materials return to emphasize death as a fearsome specter.

Mahler once described the finale as "the cry of a wounded heart," a description that is particularly apropos for the opening gesture of the movement. This finale aims to move from doubt and tragedy to triumph, and it does so first of all through a violent struggle to regain the home key of the symphony, D major, not heard since the first movement. Mahler first does so with an extraordinary theatrical stroke: a violent, gear-wrenching shift from C minor directly to D major in the full orchestra, triple-*forte*. But this "triumph" has been dishonestly won; it is completely unmotivated, in

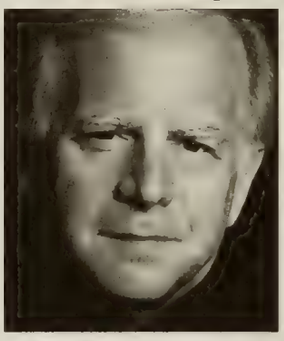
harmonic terms, too jarring, too unsatisfactory. So even though this passage seems at first to be the victorious conclusion, it ends in a return to the inchoate music of the symphony's very opening, this time building gradually to the truly jubilant conclusion, for which Mahler requests that all the horns, playing the "chorale resounding over everything," stand up so that the melody may make its proper effect and, if possible, drown out everything else with the song of joyous triumph.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Guest Artists

Leonard Slatkin



Leonard Slatkin will become music director of the Detroit Symphony Orchestra and principal guest conductor of the Pittsburgh Symphony Orchestra in 2008-09, after completing his twelfth and final season as music director of the National Symphony Orchestra in 2007-08. He will continue as principal guest conductor of the Royal Philharmonic Orchestra and music advisor to the Nashville Symphony Orchestra. Returning to Tanglewood for the first time since 1994, Mr. Slatkin made his Boston Symphony debut in January 1980 and his Tanglewood debut in 1983; his most recent appearance with the orchestra was in February 2003 at Symphony Hall. Now conductor laureate of the Saint Louis Symphony, he previously held positions with the Cleveland Orchestra's Blossom Festival, the Philharmonia Orchestra, the BBC Symphony Orchestra, and the Los Angeles Philharmonic at the Hollywood Bowl. In addition to his conducting appearances, he frequently hosts musical broadcasts, including those of the BBC. Mr. Slatkin has made regular appearances with the New York Philharmonic, Berlin Philharmonic, Chicago Symphony Orchestra, Concertgebouw Orchestra of Amsterdam, Boston Symphony Orchestra, and many others. Opera performances have taken him to the Metropolitan Opera, Lyric

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Opera of Chicago, Washington National Opera, and Vienna State Opera. A recent highlight was a European tour with the Pittsburgh Symphony, stepping in at the last minute to replace Sir Andrew Davis. His more than 100 recordings have been recognized with five Grammy awards and more than sixty other Grammy nominations. He has recorded with the National Symphony, Saint Louis Symphony, Nashville Symphony, Philharmonia Orchestra, London Philharmonic, BBC Symphony and concert orchestras, London Symphony, and Bayerischer Rundfunk Orchestra. Committed to arts education and to reaching diverse audiences, he is the founder and director of the National Conducting Institute, an advanced career development program for rising conductors. He founded the Saint Louis Symphony Youth Orchestra and has worked with numerous student orchestras, including those at the Curtis Institute of Music, the Juilliard School, Manhattan School of Music, and the Eastman School of Music. He has also worked with such youth orchestras as the DC Youth Orchestra, Midwest Youth Symphony Orchestra, American-Soviet Youth Orchestra, European Community Youth Orchestra, Civic Orchestra of Chicago, and American Youth Philharmonic. He also reaches out to younger musicians and music teachers through the NSO American Residencies program and regularly addresses and mentors students of all ages. Mr. Slatkin's many honors and awards include the 2003 National Medal of Arts (the highest award given to artists by the United States Government), the Chevalier of the Legion of Honor, the American Symphony Orchestra League's Gold Baton for service to American music, ASCAP awards with both the National and Saint Louis symphonies, an honorary doctorate from his alma mater, the Juilliard School, the Lifetime Achievement Award at the DC Mayor's Arts Awards, and the prestigious Declaration of Honor in Silver from the Austrian ambassador to the United States for outstanding contributions to cultural relations. Mr. Slatkin is the Arthur R. Metz Foundation Conductor at Indiana University's Jacobs School of Music, and the Distinguished Artist-in-Residence at the American University. Born in Los Angeles to a musical family, he is the son of conductor-violinist Felix Slatkin and cellist Eleanor Aller, founding members of the famed Hollywood String Quartet. Mr. Slatkin began his musical studies on the violin and studied conducting with his father, followed by Walter Susskind at Aspen and Jean Morel at Juilliard.

Kate Lindsey



The American mezzo-soprano Kate Lindsey made her Boston Symphony debut as soloist in the world premiere performances of John Harbison's Symphony No. 5 this past April under James Levine, following that with appearances as Ascanius in the concert performances of Berlioz's *Les Troyens* that closed the BSO's 2007-08 subscription season. Having reprised the role of Ascanius to open the 2008 Tanglewood season, she sings in the Tanglewood premiere of the Harbison symphony tonight and will perform Elliott Carter's song cycle *In the Distances of Sleep* this Tuesday night in Ozawa Hall as part of Tanglewood's Elliott Carter Centenary Celebration. Also this season, Ms. Lindsey returned to the Metropolitan Opera as Cherubino in *Le nozze de Figaro,* Stéphano in *Roméo et Juliette,* and the Madrigal Singer in *Manon Lescaut.* Next season she returns to the Met for *The Magic Flute, Rusalka,* and Wagner's *Ring* cycle, and also makes her debuts with the New York Philharmonic in a concert performance of *L'Enfant et les sortilèges* conducted by Lorin Maazel and at the Lille Opera as Cherubino in performances conducted by Emmanuelle Haim. A recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she made her debut there as Javotte in *Manon* and has since appeared as the Second Lady in the new English-language children's version of *The Magic Flute* (which was broadcast in HD in movie theaters around the world), Tebaldo in *Don Carlos,* and Siebel in *Faust.* Other recent engagements have

included her debuts with Boston Lyric Opera as Cherubino, the Cleveland Orchestra in performances of Haydn's *Harmoniemesse* conducted by Franz Welser-Möst, and the Met Chamber Ensemble in Zankel Hall. She has also appeared as Stéphano, Rosina in *Il barbiere di Siviglia*, and Mercédès in *Carmen* at the Opera Theater of Saint Louis (where she was a Gerdine Young Artist), Angelina in *La Cenerentola* at Wolf Trap Opera, and Rosina at Washington East Opera. A native of Richmond, Virginia, Ms. Lindsey holds a bachelor of music degree with distinction from Indiana University. Her many awards include the 2007 Richard F. Gold Career Grant, the 2007 George London Award in memory of Lloyd Rigler, the 2007 Lincoln Center Martin E. Segal Award, a 2006 Sullivan Foundation Grant, first-place winner of the 2005 Licia Albanese Puccini Foundation Competition, regional finalist in the 2004 Metropolitan Opera National Council Auditions, first-place winner in the Student Division of the 2004 Palm Beach Opera Competition, and a major winner in the 2004 Opera Index Competition.

Thomas Meglioranza



Making his Boston Symphony Orchestra and Tanglewood debuts this evening, American baritone Thomas Meglioranza was a winner of the 2005 Walter W. Naumburg International Competition, the 2002 Concert Artists Guild International Competition, the 2002 Joy in Singing Award, and the 2003 Franz Schubert and Music of Modernity International Competition in Graz, Austria. Current projects include concerts and recitals in New York City, London, Houston, Panama City, Sarasota, and Saratoga Springs, at the Lanaudière Festival, and at his alma mater, Grinnell College, as well as performances of Brahms's *Liebeslieder walzer* with the Mark Morris Dance Group. Besides his BSO debut this evening, the summer brings his Australian debut at the Australian Festival of Chamber Music in Townsville. Recent and upcoming engagements include the title role in the world premiere of *Mackay—the Black-Bearded Bible Man* in Taipei, *Messiah* with



the Minnesota Orchestra, Bach's B minor Mass with Music of the Baroque, recitals in Chicago and Philadelphia, the world premiere of Wuorinen's *Romulus* at the Guggenheim Museum, recitals at Bard College, in New York City, and Washington, D.C., chamber music concerts on tour with Musicians from Marlboro, and the release of his first solo CD, a disc of Schubert songs. Mr. Meglioranza recently starred as Prior Walter in the North American premiere of Peter Eötvös's *Angels in America* (based on Tony Kushner's play) with Opera Boston under Gil Rose; before that he sang the role of Chou En-lai in Opera Boston's production of *Nixon in China.* Other recent engagements have included his MET Chamber Ensemble debut with James Levine, Babbitt's *Two Sonnets* at Carnegie Hall, Schulhoff's *Cloud Pump* at the Ravinia Festival, Stephen Foster songs with the Mark Morris Dance Group, and solo recitals at Symphony Space, the Neue Galerie, and Columbia University's Italian Academy. He was featured in three different programs with the New York Collegium, sang *Messiah* at St. Thomas Church Fifth Avenue, made his debut with Chicago's Music of the Baroque in Bach's *St. John* Passion, and sang recitals in Washington, D.C., Detroit, Clemson (SC), and Escondido (CA). Mr. Meglioranza has performed with numerous period instrument ensembles, in collaboration with such Baroque specialists as Andrew Parrott, Nicholas McGegan, Jane Glover, Richard Egarr, Nicholas Kraemer, and Bernard Labadie. Also in demand for contemporary music, he has sung works by John Adams, John Harbison, and Aaron Jay Kernis, and has had many works written for him, including Jorge Martín's *Plundered Hearts* (commissioned with the assistance of Concert Artists Guild) and a 2006 premiere by Pierre Jalbert, commissioned by the Brooklyn Friends of Chamber Music. Recent opera engagements include the title role in *Don Giovanni* with Aspen Opera Theater, Aeneas in Purcell's *Dido and Aeneas* with Atlanta's New Trinity Baroque (available on CD), and concert versions of Rameau's *Hippolyte et Aricie* (Thésée) and Purcell's *King Arthur* with the New York Collegium. In March 2006 he was featured on Broadway in a special benefit performance (for Broadway Cares/ Equity Fights AIDS and Classical Action) entitled *Twin Spirits: The Words and Music of Robert and Clara Schumann,* in which Sting and his wife Trudie Styler portrayed Robert and Clara in words, and Mr. Meglioranza portrayed Robert Schumann in song.



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Ralph Vaughan Williams (1872-1958)

Five Variants of "Dives and Lazarus"

First performance: June 10, 1939, Carnegie Hall, New York Philharmonic, Sir Adrian Boult cond. *This is the first performance by the Boston Symphony Orchestra. The work is written for strings divided into as many as eighteen parts and one or two harps.*



Trained at the Royal College of Music, London, Vaughan Williams pursued the career that was expected of a composer in late Victorian England, with a heavy emphasis on choral music, a proper devotion to symphonic writing, and a healthy disdain for opera. In his youth he was thought by many to disdain technical skill also, and he later acknowledged what he called his "amateurish technique." He tackled this deficiency (whether real or imagined) in two ways: first, he studied with well recognized English composers Stanford, Wood, and Parry; he studied with Max Bruch in Berlin and with Maurice Ravel (his younger by three years!) in Paris; and he became unarguably in control of saying what he needed to say, never prone to miscalculation or error. Second, he viewed amateurism with a sympathetic understanding that had great consequences for his own career and for the health of British musical life.

Local choirs, community orchestras, brass bands, children's groups—in these he found inspiration, and to these he devoted encouragement and energy that very few top-level composers have ever been inclined to give. He is credited with the alarming maxim, "If it's worth doing at all, it's worth doing badly." He had a humanitarian and social outlook that drove him to see the potential for musical expression both in symphony concerts and in the local pub. His music was not only *for* the people, it came *from* the people, and his attachment to folk song marks everything he wrote, from the song "Bushes and Briars," which he collected in 1903, to the end of his long life.

Folk song was a handy flag to fly for nationalist composers in many countries, especially on the fringes of Europe where national identity became a central concern in the later nineteenth century. But Vaughan Williams had no jingoistic motive in his quest for English folk song. In those tunes he found, rather, a simple truth and honesty that such pieces as Strauss's *Ein Heldenleben* did not provide. Furthermore, the modal scales on which many of them were constructed offered an alternative to the magnificent edifice of major and minor scales developed by Western musicians since the Renaissance. Tonal music was not dead, far from it, but in modal music, whether heard in the fields of East Anglia or transcribed from the partbooks of Tudor church music, Vaughan Williams found a language that precisely fit his gifts as a composer and also found a response in the deeper consciousness of his audiences.

Welsh, Irish, and Scottish folk songs had been plundered by European composers, including Haydn, Beethoven, and Weber, for well over a century. The movement that Vaughan Williams spearheaded, along with Cecil Sharp and others, was driven by the belief that English folk song, lacking all Celtic qualities, had been unfairly neglected. Like Bartók and Kodály at the same time in Hungary, he took his notebook to the lanes and villages of the English countryside and published many collections of folk songs, many in the form of hymns and carols. "Dives and Lazarus" was one such tune. He had alluded to it briefly in his opera *Hugh the Drover.* Like many folk songs it existed, as the composer noted, in a number of different forms, which is why the present work is entitled "*Variants of*" rather than "*Variations on.*" A note in the score reads, "These variants are not exact *replicas* of traditional tunes,

but rather reminiscences of various versions in my own collection and those of others. R.V.W."

The original words, alluding to the parable in *St. Luke*, chapter 16, are:

As it fell out upon one day
Rich Diverus he made a feast;
And he invited all his friends
And gentry of the best.

And it fell out upon one day,
Poor Lazarus he was so poor,
He came and laid him down and down,
Ev'n down at Diverus' door.

Before the tune is heard, the lower strings lay down four solemn chords which make important reappearances later. All the violins and some of the cellos are given the first statement of the tune, lightly harmonized by the harp and the other strings, followed by a splendid sample of those overlapping parallel harmonies, up and down, of which Vaughan Williams was a master. The key of B minor (with modally flatted seventh) is firmly established.

The first Variant is in triple meter, in the spirit of call and response between cellos and violins. The second Variant moves along faster, with more of a lilt, rising to a climax at the entry of the harp. There has been no trace of a deviation from the key of B minor, but now the opening chords are heard leading into a new key, D minor, for the third Variant. This features a solo violin and the harp, and the key changes again, up further, for full cascading figures that retreat and descend into the fourth Variant.

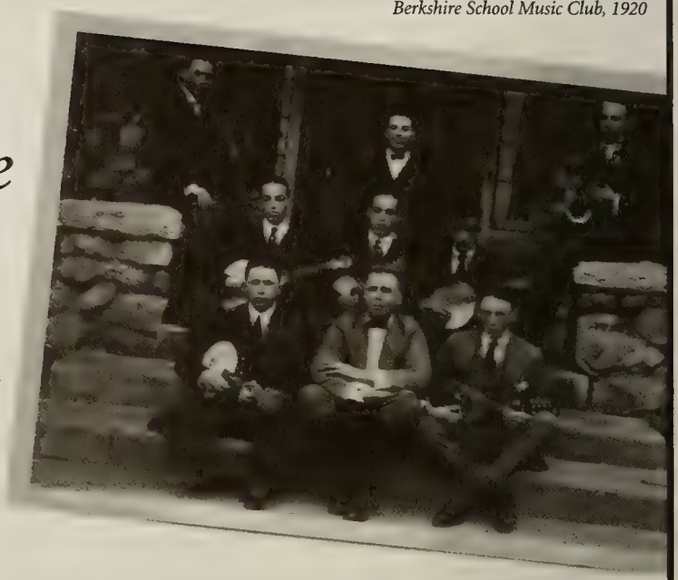
Here the violas present a new version of the tune, and the treatment begins to resemble a traditional variation as the music sounds more and more like something from a *Serenade for Strings* and less like a folk song. The main key and the main tune both return in the fifth and last Variant, scored with magnificent richness and displaying the full panoply of strings and harp, slow and very loud. But the close is, as so often in Vaughan Williams, both subtle and touching. A solo cello gives a last glimpse of the song. The resolution wavers between major and minor; the solemn chords are now a cadence, and the final chord is major.

Vaughan Williams composed this work for the British Council, whose function is the sustenance of British culture overseas. It was one of the works chosen to represent English music at the World's Fair in New York in 1939. It offers a pleasing companion piece to the *Fantasia on a Theme of Thomas Tallis* of 1910, which drew on Tudor music rather than folk song for its material, but which explored the tapestry of sonorities that can be drawn from different combinations of strings with equal mastery.

HUGH MACDONALD

A frequent guest annotator for the BSO, Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich. His latest book is *Beethoven's Century: Essays on Composers and Themes*, in the series of Eastman Studies on Music (University of Rochester Press).

Berkshire School Music Club, 1920



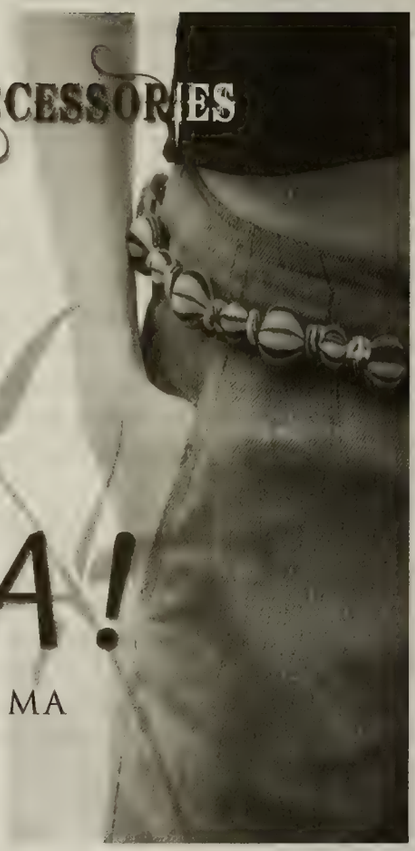
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Pyotr Ilyich Tchaikovsky (1840-1893)
Violin Concerto in D, Opus 35

First performance: December 4, 1881, Vienna Philharmonic, Hans Richter cond., Adolf Brodsky, soloist. *First BSO performances*: January 1900, Wilhelm Gericke cond., Alexandre Petschnikoff, soloist. *First Tanglewood performance*: August 4, 1949, Serge Koussevitzky cond., Jascha Heifetz, soloist. *Most recent Tanglewood performance*: July 16, 2004, Kurt Masur cond., Midori, soloist.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.



The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it were a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1878, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excel-

lently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That perform-



ance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue.... The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Aaron Copland (1900-1990)
Third Symphony

First performance/first Boston Symphony Orchestra performance: October 18, 1946, Serge Koussevitzky cond., the work having been commissioned by the Koussevitzky Music Foundation in the summer of 1944, completed on September 29, 1946, and dedicated "To the memory of my dear friend Natalie Koussevitzky," the conductor's wife. *First Tanglewood performance*: July 26, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 30, 1989, Yoel Levi cond. *Other noteworthy Tanglewood performances*: August 9, 1952, Boston Symphony Orchestra, Leonard Bernstein cond. (in a Koussevitzky Memorial Concert the year after Koussevitzky's death); August 14, 1990, Tanglewood Music Orchestra, Leonard Bernstein cond. (anticipating a 1990 TMCO/Bernstein tour to Europe that was cancelled due to Bernstein's final illness).



Aaron Copland had already produced two symphonies, in 1924/28 and 1934, when in March 1944 the conductor Serge Koussevitzky extended a commission for another major orchestral work, which he hoped to introduce at the outset of the Boston Symphony's 1946 season. In *Copland: Since 1943*, the second volume of the impressive oral history prepared by Vivian Perlis with the composer, Copland provided many details about the genesis and early history of this work.

"While in Bernardsville [New Jersey] in the summer of 1945," he told her, "I felt my *Third Symphony* finally taking shape. I had been working on various sections whenever I could find time during the past few years. My colleagues had been urging me to compose a major orchestral work.... Elliott Carter, David Diamond, and Arthur Berger reminded me about it whenever they had the opportunity.... They had no way of knowing that I had been working on such a composition for some time. I did not want to announce my intentions until it was clear in my own mind what the piece would become (at one time it looked more like a piano concerto than a symphony). The commission from Koussevitzky stimulated me to focus my ideas and arrange the material I had collected into some semblance of order."

Copland, by the way, employed the locution *Third Symphony* as a sort of specific title for this work, preferring it to the more generic implication of "Symphony No. 3." In the summer of 1944, he retreated to the remote village of Tepoztlan, Mexico, in order to work on the symphony's first movement in relatively uninterrupted isolation. The second movement waited until the following summer, which he spent in Bernardsville. "By September, I was able to announce to [the composer] Irving Fine, 'I'm the proud father—or mother—or both—of a second movement. Lots of notes—and only eight minutes of music—such are scherzi! It's not very original—*mais ça marche du commencement jusque'au fin*—which is a help.' Having two movements finished gave me the courage to continue, but the completion seemed years off."

In the fall of 1945 he retreated to a rented property in Ridgefield, Connecticut. "Again, I told almost no one where I could be found. I felt in self-exile, but it was essential if I was to finish the symphony. By April I had a third movement to show for it. With Tanglewood reopening in the summer of 1946, and an October date set for the premiere, I headed to the MacDowell Colony for the month of June to work on the last movement." Copland enjoyed a bit of a head start in that he had decided that the finale would incorporate the *Fanfare for the Common Man*, which he had written three years before.* Here, however, it serves as little more than an introduction to the rest of the movement, although its general contours do seem to pervade a fair

*During World War Two, Copland produced several works that were specifically and obviously related to the war effort. His *Lincoln Portrait*, in which a narrator recites that president's pleas about democratic principles and the responsibilities of citizenship, was unveiled in May 1942; and several months later Copland signed on to a project instigated by the conductor Eugene Goossens and the Cincinnati Symphony, who commissioned eighteen composers to write fanfares for brass and percussion. "It is my idea," Goossens said, "to make these fanfares stirring and significant contributions to the war effort." In addition to Copland, the roster of participants included such eminent names as Henry Cowell, Paul Creston, Morton Gould, Howard Hanson, Darius Milhaud, Walter Piston, William Grant Still, Deems Taylor, and Virgil Thomson.

Most of the pieces explicitly celebrated a single ally nation or military unit, and for a while it seemed that Copland would be no exception, as he weighed the possibility of writing a *Fanfare for the Rebirth of Lidice*, celebrating the Czech town that the Nazis had annihilated in 1942. In the end he settled on a more general topic. "It was the common man, after all, who was doing all the dirty work in the war and the army," he would later explain. "He deserved a fanfare." So was born the *Fanfare for the Common Man*, and Goossens led its premiere in Cincinnati on March 12, 1942. Other explicitly "American" works followed in short order, most famously the ballets *Rodeo* (1942) and *Appalachian Spring* (1944), but also the score for the Office of War Information propaganda film *The Cummington Story* (1945). Of all these, the *Fanfare for the Common Man* would become the most famous, and it continues to be heard regularly either in its stand-alone form or in its adaptation in the finale of Copland's Third Symphony.

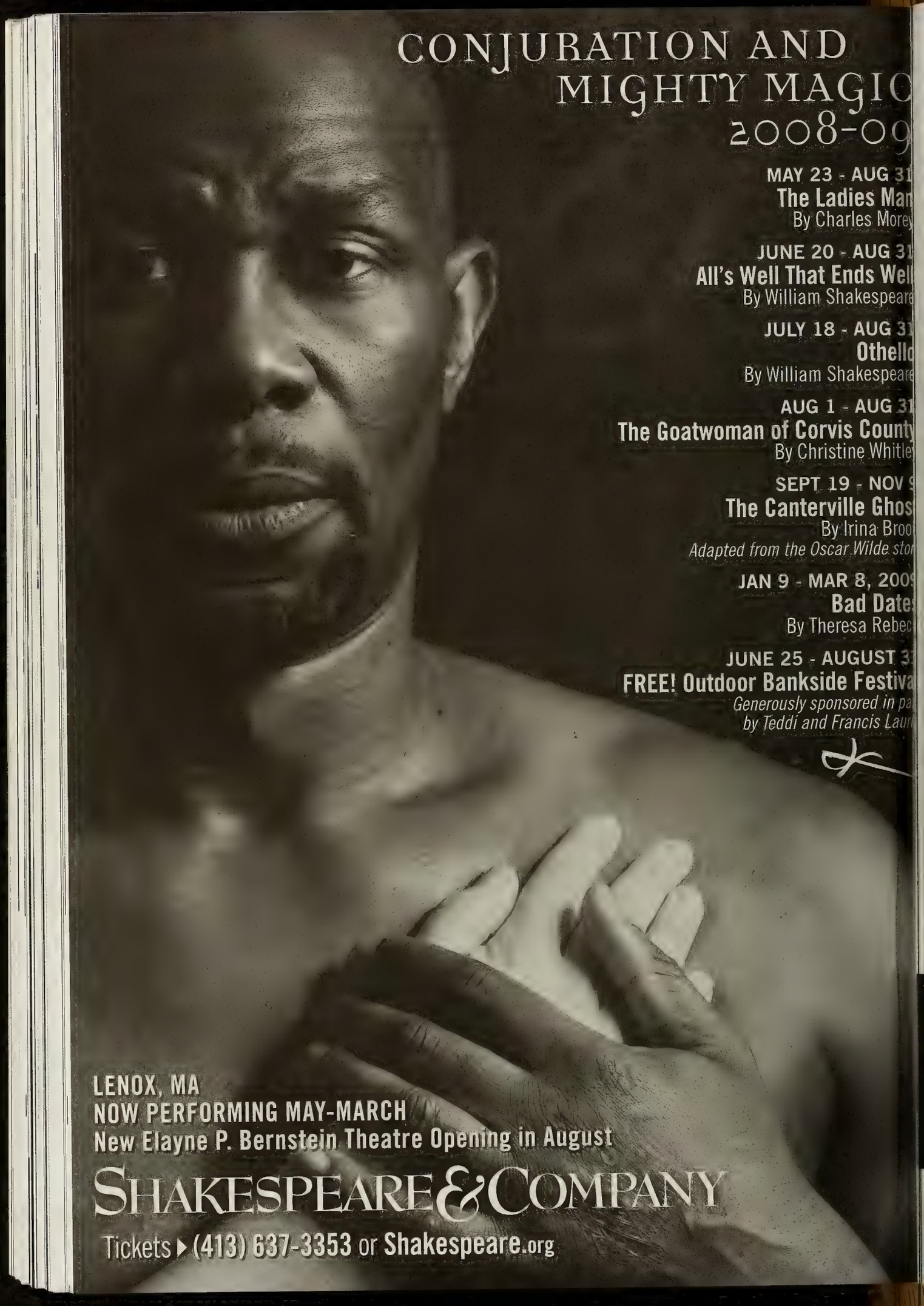
amount of the symphony's material. Copland made progress at the MacDowell Colony but did not complete his work before being again distracted by his teaching obligations at Tanglewood. "After Tanglewood, I stayed on in the Berkshires to work on the orchestration. It was a mad dash! The finishing touches were put on the score just before rehearsals were to start for the premiere, 18 October 1946. It was two years since I had started working on the piece in Mexico."

Copland's *Third Symphony* was warmly received at its premiere, and it was awarded the New York Music Critics Circle Prize as the best orchestral work by an American composer played during the 1946-47 season. Koussevitzky, George Szell, and Leonard Bernstein all championed the work early on, although Copland's feathers were considerably ruffled when Bernstein decided to cut eight measures from the finale, without bothering to discuss the matter with the composer first. Copland eventually came around to Bernstein's point of view on the cut and declared that "his conducting of the *Third Symphony* is closest to what I had in mind when composing the piece."

Copland often proved eager to write about his compositions, and the Third Symphony was no exception. He prepared an extensive program note for the Boston Symphony's premiere, some of which he condensed and revised to be included in the narrative of Vivian Perlis' *Copland: Since 1943*:

> In the program book for the first performance, I pointed out that the writing of a symphony inevitably brings with it the questions of what it is meant to express. As I wrote at the time, if I forced myself, I could invent an ideological basis for the *Third Symphony*. But if I did, I'd be bluffing—or at any rate, adding something ex post facto, something that might or might not be true but that played no role at the moment of creation.
>
> The *Third Symphony*, my longest orchestral work (about forty minutes in dura-




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tion) is scored for a big orchestra. It was composed in the general form of an arch, in which the central portion, that is the second-movement scherzo, is the most animated, and the final movement is an extended coda, presenting a broadened version of the opening material. Both the first and third themes in the first movement are referred to again in later movements. The second movement stays close to the normal symphonic procedure of a usual *scherzo*, while the third is freest of all in formal structure, built up sectionally with its various sections intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations. Some of the writing in the third movement is for very high strings and piccolo, with no brass except single horn and trumpet. It leads directly into the final and longest of the movements: the fourth is closest to a customary sonata-allegro form, although the recapitulation is replaced by an extended coda, presenting many ideas from the work, including the opening theme.

One aspect of the Third Symphony ought to be pointed out: it contains no folk or popular material. Any reference to either folk material or jazz in this work was purely unconscious. However, I do borrow from myself by using *Fanfare for the Common Man* in an expanded and reshaped form in the final movement. I used this opportunity to carry the *Fanfare* material further and to satisfy my desire to give the Third Symphony an affirmative tone. After all, it was a wartime piece—or more accurately, an end-of-war piece—intended to reflect the euphoric spirit of the country at the time. It is an ambitious score, often compared to Mahler and to Shostakovich and sometimes Prokofiev, particularly the second movement. As a longtime admirer of Mahler, some of my music may show his influence in a general way, but I was not aware of being directly influenced by other composers when writing the work.

JAMES KELLER

James M. Keller is program annotator of the San Francisco Symphony and of the New York Philharmonic, where he also serves as Leonard Bernstein Scholar-in-Residence. This program note on Copland's Third Symphony is derived from an essay originally published in the program book of the San Francisco Symphony and is used with permission.

Guest Artists

For a biography of **Leonard Slatkin**, see page 22.

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Cleveland Orchestra under Giancarlo Guerrero, the London Symphony Orchestra with Daniel Harding, and the Hong Kong Philharmonic with Jiří Bělohlávek. She makes two U.S. recital tours with pianist Robert McDonald and two to Europe with pianist Charles Abramovic. Midori's time is increasingly taken up with five outreach organizations she has founded to address the issue of access to a variety of great music: Midori & Friends, which provides comprehensive music education to disadvantaged children in this country; Music Sharing, a similar program in Asia; Partners in Performance, bringing chamber music performances to small communities; the University Residencies Program; and the Orchestra Residencies Program. She also conducts master classes all over the world, in addition to her duties as both Jascha Heifetz Chair and co-director of the Midori Center for Community Engagement at USC's Thornton School of Music, which include private violin instruction, chamber music coaching, and curriculum development. Midori and violinist Vadim Repin have joined forces in the Midori/Repin Commissioning Project, through which donors commission four-minute solo works to be used by the two violinists as encores and in personal appearances. Midori records exclusively for Sony/BMG, which this year releases her recording with pianist Robert McDonald of sonatas by Bach (No. 2 in A minor) and Bartók (No. 1 in C-sharp minor). Her 2003 recording of the Bruch G minor and Mendelssohn E minor concertos, recorded live with the Berlin Philharmonic under Mariss Jansons, won Germany's coveted Deutsche Schallplattenpreis, as did her recording of French recital repertoire with Robert McDonald. In 2004 Midori joined the ranks of published authors with the release in Germany of a memoir titled *Einfach Midori* ("Simply Midori"). Born in Osaka, Japan, in 1971, Midori made her historic debut when she was introduced as a surprise guest artist by conductor Zubin Mehta at the New York Philharmonic's traditional New Year's Eve concert in 1982. She lives in Los Angeles. In 2000 she completed a bachelor's degree in psychology and gender studies at the Gallatin School of New York University, graduating *magna cum laude*; she received her master's degree in September 2005. Her violin is the 1734 Guarnerius del Gesu "ex-Huberman," which is on lifetime loan to her from the Hayashibara Foundation. She uses three bows, two by Dominique Peccatte and the third by François Peccatte. Midori made her Boston Symphony Orchestra debut with Leonard Bernstein's Serenade in July 1986 with the composer conducting. She was the BSO's Opening Night soloist for her first Symphony Hall appearance with the orchestra in September 1990, made her subscription series debut in January 1991, and appeared with the orchestra most recently in July 2006 at Tanglewood, as soloist in Bruch's G minor concerto with Hans Graf conducting.



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Farewell, Thanks, and All Best

Three members of the Boston Symphony Orchestra will retire from the BSO following the 2008 Tanglewood season—trumpet player Peter Chapman, after 24 years of service to the BSO; horn player Daniel Katzen, after 29 years of service, and principal trombone Ronald Barron, after 38 years of service. Two members of the orchestra retired during the course of the 2007-08 season—trombonist Norman Bolter, who departed in January after 32 years of service, and cellist Jerome Patterson, who retired in December after 40 years of service. We thank them all for their dedication and many years of service to the BSO (163 years total) and to the musical community of Boston, and wish them well in all their future endeavors.



A member of the BSO trumpet section since July 1984, PETER CHAPMAN was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops Orchestra in 1988. Born in Montreal, he received both his bachelor's and master's degrees from Boston University and first performed with the BSO while still a student at Boston University in 1966. As a student he won the "BU Night at Pops" Concerto Competition and performed Johann Nepomuk Hummel's Trumpet Concerto with Arthur Fiedler and the Boston Pops Orchestra. Numerous Pops solo appearances followed, with Arthur Fiedler, Harry Ellis Dickson, and John Williams. A Fellow at the Tanglewood Music Center for four summers beginning in 1964, Mr. Chapman was the first recipient of the TMC's C.D. Jackson Master Award, and he was selected by Leonard Bernstein for the original production of Bernstein's *Mass*, which opened the Kennedy Center in Washington, D.C. Before joining the BSO, he was a member of the Boston Pops Orchestra and principal trumpet of the Boston Pops Esplanade Orchestra. He has also been principal trumpet with the Opera Company of Boston, Boston Ballet, Grand Teton Music Festival in Jackson, Wyoming, and Boston Musica Viva. Mr. Chapman currently teaches at the New England Conservatory.



Horn player DANIEL KATZEN leaves the BSO following the 2008 Tanglewood season to become Associate Professor of Horn at the University of Arizona School of Music in Tucson. He is perhaps best-known to BSO audiences as the practitioner of the Alphorn demonstrations at Tanglewood on Parade since 1984. Mr. Katzen joined the BSO as second horn on April 29, 1979, after playing 48 professional auditions across the United States (probably a record). He played his first BSO concert in the Pops' fiftieth-anniversary celebration of Arthur Fiedler's tenure as Conductor, a concert that was televised live nationwide. The following Tanglewood season concluded with a tour of the European summer festivals of Montreux, Lausanne, Lucerne, Salzburg, Edinburgh, London, and Berlin, the first of sixteen tours he made with the orchestra. Before moving to Boston, Mr. Katzen held the positions of fourth horn in the San Diego Symphony, second horn in the Grant Park Symphony, and second horn in the Phoenix Symphony. He has also played as extra and substitute horn in the Chicago Symphony, the Los Angeles, Rochester, and Munich Philharmonics, and the Israel Chamber Orchestra. In 2005 he was invited to perform with the Super World Orchestra in Japan.

Mr. Katzen's musical education started early, when he picked out tunes on the piano as a small child, followed by piano and cello lessons before settling on the horn. Jazz bass, harpsichord, and harp also played peripheral roles in his studies. He graduated from high school with a diploma from the Eastman School Preparatory Department "with honors"; from undergraduate school at Indiana University School of Music "with distinction"; and received a master of music degree in horn performance from Northwestern University. A junior year abroad brought him to the Salzburg Hoch-

schule für Musik. His teachers were Milan Yancich, Morris Secon, Michael Höltzel, Philip Farkas, Dale Clevenger, Peter Damm, and Fred Fox. On the faculties of Boston University and the New England Conservatory since 1980, he has taught more than 200 students in private and group studies. He helped develop the Brass Orchestral Repertoire Class, which he ran for a decade, and instituted the series of orchestral wind/brass sectional rehearsals in 1985. Fifty of his students currently work professionally on their instruments throughout the world. His series of Jordan Hall solo recitals featured (among other things) performances of his own transcriptions of Bach's suites for unaccompanied cello. Danny hopes not to be a stranger in Boston. "Instead of the academic 'publish or perish' dictum," he reports, "at the U of A School of Music it's 'perform or perish.' So I hope to be back in Boston before too long, taking part in local concerts."



Born in Minneapolis, Minnesota, NORMAN BOLTER began his formal trombone studies at the age of nine with Ed VonHoff of the St. Paul Public School System. He later studied with Ronald Rickets and Steven Zellmer of the Minnesota Orchestra and John Swallow at New England Conservatory, and also includes former BSO principal bassoonist Sherman Walt as one of his teachers and artistic mentors. Prior to joining the BSO, Mr. Bolter was principal trombone with the Boston Ballet orchestra, Opera Company of Boston, and Springfield Symphony, and trombonist with the Cambridge Brass Quintet. A former Fellow of the Tanglewood Music Center, where he won the C.D. Jackson Award, he joined the Boston Symphony Orchestra in 1975 at age 20, becoming the youngest member of the orchestra at that time. He is also principal trombone of the Boston Pops Orchestra and was a member of the Empire Brass Quintet, which won the prestigious Walter H. Naumberg Award in Chamber Music, the only brass ensemble ever to win that award.

Besides his recordings with the BSO, Boston Pops, and Empire Brass, Mr. Bolter can be heard as principal trombone on recordings with the Orchestre National Bordeaux Aquitaine, and as trombonist and conductor on four recordings of his own compositions—"Experiments in Music," "Anew at Home," "Occurrences," and "In Living Continuance." In addition to his numerous trombone solos, he performed the tenor horn solo on the BSO recording of Gustav Mahler's Symphony No. 7 and played euphonium on the Minnesota Orchestra recording of Richard Strauss's *Ein Heldenleben.*

Mr. Bolter has also won critical acclaim as a composer, both in the United States and abroad. In the past twelve years he has written more than 200 compositions not only for trombone, but for all types of brass, as well as for orchestra, wind ensemble, brass band, and mixed chamber ensembles of all kinds. His works have been commissioned by numerous organizations and individuals, and his compositions appear on recordings by trombonists Joseph Alessi, Ronald Barron, James Miller, and Douglas Yeo. A renowned teacher whose former students hold major positions in orchestras, chamber groups, and universities around the country and abroad, he serves on the faculties of the New England Conservatory and Longy School of Music. In addition, he is co-author, with his wife Dr. Carol Viera, of several papers and booklets including "Methods of Effective Practice," "High Range Exercises," "Metronome Meditation," "It's Not All in the Air," and "Reading at the Speed of Sight." Since retiring from the BSO, Norman continues to expand and deepen his playing, giving solo recitals, teaching, composing, writing, giving workshops about music as a living thing, and intensifying his spiritual practice.

BSO principal trombone RONALD BARRON joined the Boston Symphony Orchestra in 1970, after two seasons as a member of the Montreal Symphony Orchestra. He



was principal trombone of the Boston Pops Orchestra from 1970 until 1983 and in 1975 was named principal trombone of the BSO. He studied primarily with Ernest Glover at the College-Conservatory of Music of the University of Cincinnati. In 1974, Mr. Barron shared the highest prize awarded for trombone at the Munich International Competition and appeared as soloist with the Bavarian Radio Orchestra. He has been soloist on many occasions with the Boston Pops and with regional New England orchestras and bands, and has conducted master classes and performed recitals across the United States, Europe, and Japan. In addition to numerous recordings with the BSO and Boston Pops, he has recorded with the Canadian Brass, Empire Brass, and Summit Brass, and he has nine solo recordings—volumes I and II of "Le Trombone Français," "Hindemith on Trombone," "All American Trombone," "American Showcase," "In the Family," "An Evening from the 18th Century," and "The Return of the Alto" on the Boston Brass Series label; and "Cousins," an American Band solo recording with cornetist Gerard Schwarz on Nonesuch, which was named a 1977 "Record of the Year" by *Stereo Review.*

Mr. Barron taught at Boston University for more than thirty years and has been a faculty member for the International Trombone Workshop, the Keystone Brass Institute, and the Rafael Mendez Brass Institute. He currently teaches at the New England Conservatory of Music and the Tanglewood Music Center. He participated in the Georg Solti Project at Carnegie Hall in 1994 and has served as a jury member at the international competitions of Munich and Toulon. He received the 2005 ITA Award from the International Trombone Association "in recognition of his distinguished career and in acknowledgement of his impact on the world of trombone



performance," and is currently on the ITA's Board of Advisors. His retirement from the orchestra will give him time to work on the book he has been researching for three years. His research for *Saint-Saëns, Stewart, and the BSO* began when he came into possession of the original copy of Saint-Saëns's *Cavatine* for tenor trombone and piano, Opus 144, dedicated to George W. Stewart, an original member of the BSO trombone section in 1881. The BSO is a big part of this story, which centers around the orchestra's trip to the San Francisco World's Fair in 1915. Being chairman of the Orchestra Committee and researching this book have brought him a deeper understanding of the BSO's history and current status, as well as its role in the evolution of the symphony orchestra as a cultural institution in our society.

Beyond his music-based activities, Mr. Barron's study of and affinity for wine have led to his recently being recognized a "Certified Specialist of Wine" by the American Society of Wine Educators (he hopes to become a "Certified Wine Educator"). For the past twenty-two Tanglewood seasons, he and his wife Ina have operated a B&B—"Echezeaux" (a recognized great name in wine)—just a few minutes from Tanglewood, in Richmond. Following his retirement from the orchestra, Ron and Ina will continue to welcome guests at Echezeaux, perhaps expanding their business into spring and fall. They also plan to remain at their Newton residence for the foreseeable future, staying in touch with everyone at the orchestra. Ron extends his thanks to those both on stage and off for a lifetime of memorable music.



Born in New York City, cellist JEROME PATTERSON studied at the Juilliard School and Hartt College of Music; his teachers were Luigi Silva, Aldo Parisot, and BSO principal cello Jules Eskin. In 1963 he was a fellowship student at the Tanglewood Music Center, where he was awarded the Piatigorsky Prize. Before joining the BSO in 1967, Mr. Patterson played with the symphony orchestras of New Haven, Baltimore, Pittsburgh, and Puerto Rico. Locally, in addition to his activities at Symphony Hall, he has performed with the Brockton Symphony, the Worcester Symphony under Joseph Silverstein, the Newton Symphony under Ronald Knudsen, the Wellesley Symphony, and the Framingham Symphony under Alfred Schneider.



Stu Rosner

Robert Schumann (1810-1856)

Overture from the incidental music to Byron's *Manfred*, Opus 115

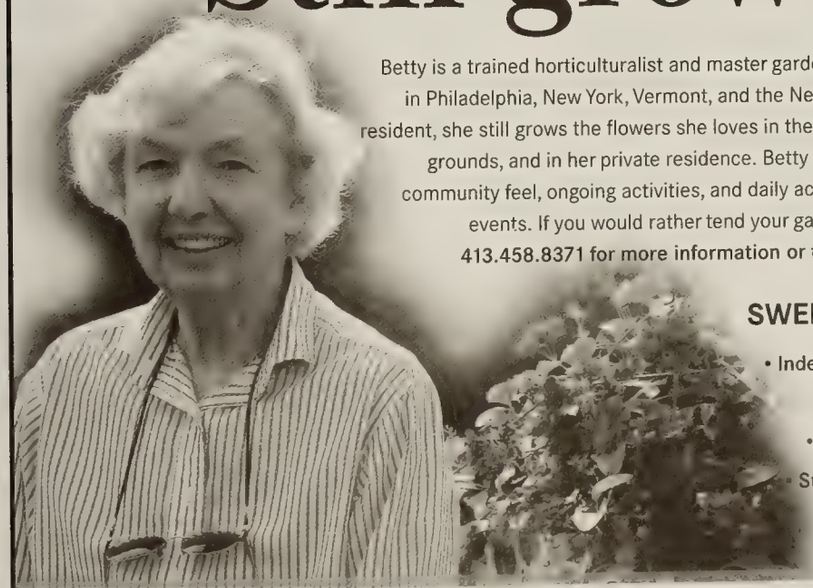
First performance of the overture: March 14, 1852, Leipzig Gewandhaus, Schumann cond. *First BSO performance of the overture*: February 1882, Georg Henschel cond. *First Tanglewood performance*: July 31, 1949, Leonard Bernstein cond. *Most recent Tanglewood performance*: July 15, 1978, Sir Neville Marriner cond.

Joseph von Wasielewski, Schumann's concertmaster in Düsseldorf and his first biographer, recalled an occasion of the composer's reading aloud from Byron's *Manfred* when "his voice suddenly failed him, tears started from his eyes, and he was so overcome that he could read no further." Byron fascinated Schumann, who had set one of his poems to music in the 1840 song cycle called *Myrthen*, turned to his *Hebrew Melodies* in 1849 in the immediate aftermath of the *Manfred* project, and long considered *Corsair* and *Sardanapalus* as possible opera librettos.



Manfred, written 1816-17 when the poet was twenty-eight, is a dramatic poem that owes much to Goethe's *Faust*, still work-in-progress at that time, but which Byron had encountered in oral recitation. A noble orgy of guilt and remorse, it reflects Byron's feelings about his own incestuous summer liaison in 1813 with his half-sister, Augusta Leigh. (The causes of Manfred's guilt are unnamed.). Had Schumann guessed at such a connection, he would have been too scandalized to touch the poem; as it was, and at a time when he had been plunged into despondency by Mendelssohn's sudden death in November 1847, he was profoundly ready to respond to Byron's work with its sense of overwhelming sorrow

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Betty is a trained horticulturalist and master gardener who has tended plants in Philadelphia, New York, Vermont, and the Netherlands. As a Sweetwood resident, she still grows the flowers she loves in the on-site greenhouse, on the grounds, and in her private residence. Betty adores Sweetwood's small-community feel, ongoing activities, and daily access to world-class cultural events. If you would rather tend your garden than your worries, call 413.458.8371 for more information or to schedule a private tour.

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and its highly colored Romantic language. He noted that never before had he devoted himself "with such love and outlay of force to any composition as to that of *Manfred.*"

The incidental music to Byron's play is some of Schumann's most imaginative and intensely felt work, and the overture is a fair sample of the quality, though perforce not of the range of the *Manfred* score (which includes the overture and fifteen numbers, six of them musically complete, the rest serving as musical accompaniment to spoken text). It is a commonplace that Schumann was not good at writing for orchestra—indeed the 1851 revision of the Fourth Symphony comes dangerously close to making the point—but the *Manfred* Overture is a superlatively accomplished piece of scoring, one, moreover, with a characteristic sound of its own. Three thunderclap chords compel our attention to a dark and winding introduction. Gradually this becomes an impassioned quick movement, which in turn will fall back to the tempo and mood of the opening.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Robert Schumann (1810-1856)
Piano Concerto in A minor, Opus 54

First performance: December 4, 1845, Dresden, Ferdinand Hiller cond., Clara Schumann, soloist. *First BSO performance*: October 1882, Georg Henschel cond., Carl Baermann, soloist. *First Tanglewood performance*: July 28, 1956, Charles Munch cond., Rudolf Serkin, soloist. *Most recent Tanglewood performance*: July 19, 2003, Hans Graf cond., Nelson Freire, soloist.

Clara Schumann, *née* Wieck, was a celebrated keyboard artist from her youth, and she was renowned through her long life (1819-1896) for her musical intelligence, taste, sensibility, warm communicativeness, and truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was profoundly attached to her when he was in his early twenties and she in her middle thirties—and indeed all his life, though eventually at a less dangerous temperature—never ceased to value her musical judgment.



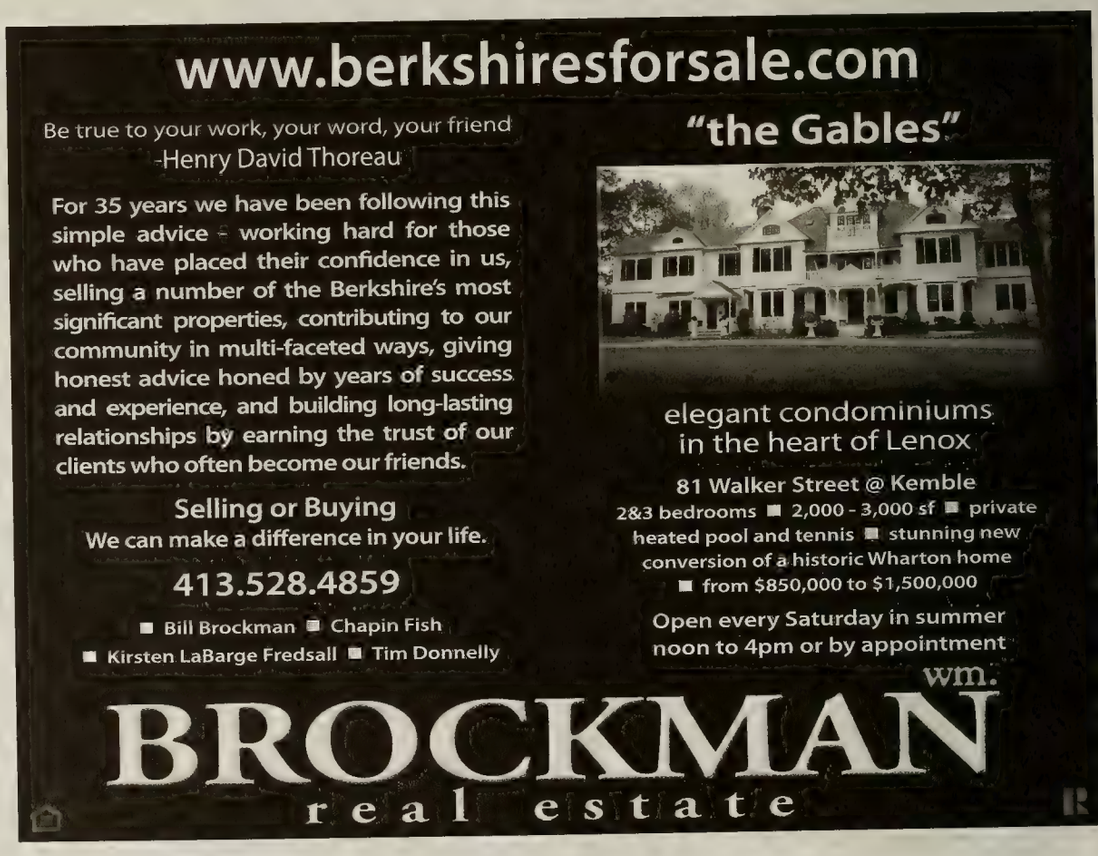
Robert and Clara's marriage, though in most ways extraordinarily happy, was difficult, what with his psychic fragility and her demanding and conflicting roles as an artist, an artist's wife, and a mother who bore eight children in fourteen years. They met when Clara was nine and Robert—then an unwilling and easily distracted, moody, piano-playing law student at the University of Leipzig—came to her father, the celebrated piano pedagogue Friedrich Wieck, for lessons. It was in 1840, after various familial, legal, psychological, and financial obstacles, that they married. Most of Schumann's greatest piano works come from the difficult time preceding their marriage. 1840 became his great year of song.

Clara Schumann was ambitious for her thirty-year-old husband and urged him to conquer the world of orchestral music as well. He had actually ventured into that territory a few times, making starts on four piano concertos and writing a rather jejune symphony in G minor, but he had not yet met with success. He now went ahead and produced a superb Concert Fantasy with Orchestra for Clara, as well as

writing two symphonies: the first version of the D minor (now known almost exclusively in its revised form of 1851 and listed as No. 4) and the *Spring* (listed as No. 1). He could interest neither publishers nor orchestras in the one-movement Concert Fantasy, and so he expanded it into a full-length three-movement concerto. In doing so he revised the original Fantasy, making choices, as almost always he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. (One can only guess whether the revisions reflect Schumann's own musical convictions or responses to the urgings of the more conservative Clara.) The full-dress, three-movement concerto was introduced by Clara in Dresden in December 1845.*

In 1839, Robert had written to Clara: "Concerning concertos, I've already said to you they are hybrids of symphony, concerto, and big sonata. I see that I can't write a concerto for virtuosi and have to think of something else." He did. Now, in June 1945, while the metamorphosis of the Concert Fantasy was in progress, Clara Schumann noted in her diary how delighted she was at last to be getting "a big bravura piece" out of Robert (she meant one with orchestra), and to us, even if it is not dazzling by Liszt-Tchaikovsky-Rachmaninoff standards, the Schumann concerto is a satisfying occasion for pianistic display, while of course being also very much

*The Fantasy in its original form was not heard again until the summer of 1967, when, not far from where you are sitting now, the late pianist Malcolm Frager played it at a reading rehearsal with the Tanglewood Music Center Orchestra, Erich Leinsdorf conducting. The following summer, also at Tanglewood but with the Boston Symphony, Frager and Leinsdorf gave the Fantasy its first public performance, this time using it as the first movement of the piano concerto. Frager was a fervent champion of the original version of the first movement, playing it whenever he could persuade a conductor to let him do so.



more than that. (On the other hand, compared to the concertos by Thalberg, Pixis, and Herz that Clara had played as a young prodigy, Schumann's concerto, considered strictly as bravura stuff, is tame by comparison.)

Schumann's "something else" was noticed. Most of the chroniclers of the first public performances, along with noticing how effective an advocate Clara was for the concerto, were also attuned to the idea that something new—and very pleasing—was happening in this work. Many of them noted as well that the concerto needs an exceptionally attentive and sensitive conductor. F.W.M., who reviewed the first performance in Leipzig on New Year's Day 1846 for the *Neue Zeitschrift für Musik*, wrote that the many interchanges between solo and orchestra made the first movement harder to grasp at first hearing than the other two. One thing that strikes us about this first movement—but perhaps only in a very good performance—is how mercurial it is, how frequent, rapid, and sometimes radical its mood-swings are. Or, to put it another way, how Schumannesque it is.

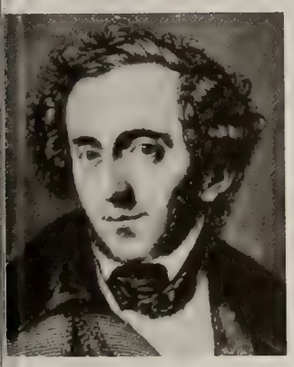
Clara Schumann noted in her diary the delicacy of the way the piano and orchestra are interwoven, and among the pianist's tasks is sometimes to be an accompanist—the lyric clarinet solo in the first movement is the most prominent example. And to be a good accompanist means to be a superlative musician: intuitive, alert, ever listening. The pianist gets a grand, wonderfully sonorous cadenza at the end of the first movement, but above all the Schumann concerto is a work of conversation both intimate and playful—whether in the almost whimsically varied first movement, the confidences exchanged in the brief middle movement, or in the splendidly energized finale.

MICHAEL STEINBERG

Felix Mendelssohn (1809-1847)

Symphony No. 4 in A, Opus 90, *Italian*

First performance: May 13, 1833, London, Philharmonic Society, Mendelssohn cond. *First BSO performance*: October 1884, Wilhelm Gericke cond. *First Berkshire Festival performance*: August 16, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 2, 1941, Koussevitzky cond. *Most recent Tanglewood performance*: July 30, 2006, Hans Graf cond.

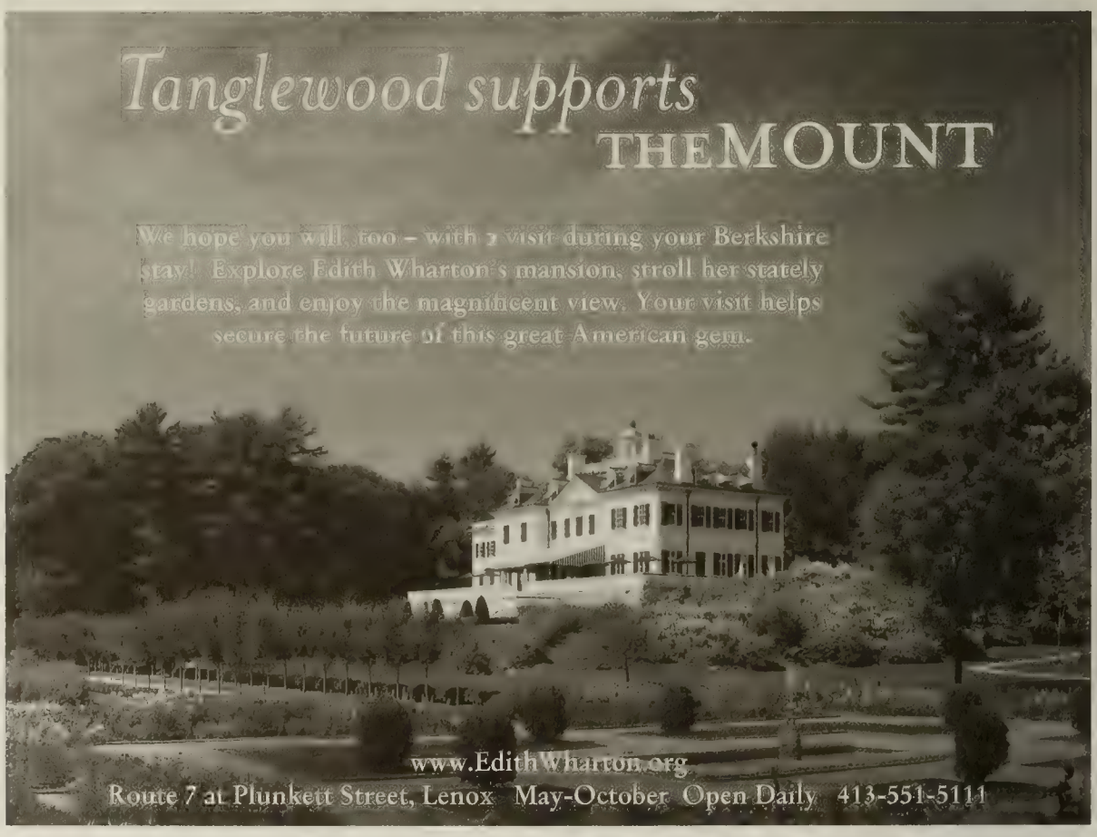


As the scion of a well-off middle-class German family, Felix Mendelssohn undertook the Grand Tour to the centers of classical culture in Italy; his tour was somewhat grander than most, extending from early May 1830 to late June 1832 and including months-long stops in Rome, Paris, and London (he had already spent some eight months in the British isles in 1829). From Rome on December 20, 1830, Felix wrote to his family, "The Hebrides is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added, "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the *Scotch* (or, better, *Scottish*) and *Italian* symphonies, numbered three and four in the traditional conception of Mendelssohn's symphonic output. The first of these, like the *Hebrides* Overture, was a reaction to his visit to Scotland the year before, while the *Italian* Symphony grew out of his new experiences in Rome and, later, Naples.

Just after Christmas, Felix complained of absolutely miserable rainy weather which, no doubt, made it easier for him to settle down to composition instead of running

off to visit the villa and gardens at Tivoli or some other sightseeing wonder. And though the weather became springlike by mid-January, he was able to write on the 17th that he had nearly completed some small works, adding "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." Surely it seems unlikely for a composer to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself) at the same time, but that is precisely what happened. He remained in Rome through Easter in order to experience the full effect of the traditional liturgical music of the Papal choir, the only complaint being that the beautiful weather drove away the "misty Scottish mood," so he chose to set aside that symphony for the time being. We may presume that his "Italian" mood responded to all the stimuli, however, for when he reached Naples he wrote to his sister Rebecca that his cantata *Die erste Walpurgisnacht* (a setting of a Goethe poem, which he had worked on most of the winter) should be completed in a few days if the bad weather held, adding, "If I continue in my present mood, I shall finish my Italian symphony also in Italy, in which case I shall have a famous store to bring home with me, the fruits of this winter."

Since the *Italian* Symphony has long been regarded as one of his most perfect works, Mendelssohn's uncertainty about letting it out of his hands and his constantly feeling the need to revise it are hard to credit today, but whatever faults—real or imagined—the composer found in the score resulted in its appearance only after his premature death. Then, over a brief period of about five years, many scores previously withheld by the composer were at last published (although a great deal of his work was not printed even then, so aware were his executors of his careful, even finicky attitude toward scores that might be less than perfectly finished). The last work brought out in the composer's lifetime was a set of Christmas piano pieces published as Opus 72; any number after that was added posthumously, with no regard for the chronological order of composition. The "Opus 90" of the *Italian*



Symphony gives a misleadingly false impression of its being a late work, whereas it is actually, as we have seen, one of the most brilliant early orchestral scores of this incredibly precocious artist.

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The sonority of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. As is usually the case with sonata-form first movements, Mendelssohn puts a repeat sign at the end of the exposition; in this case, though, the repeat is absolutely essential, since the first ending contains a new idea in the oboe and then in the strings—a soaring-upward that settles gracefully down to the cadence—which will play an important role in the coda. The second time through the exposition, leading on into the development, this passage is omitted. Much of the development is based on a new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet in the exposition, and the coda works all of the preceding materials in with the concluding material from the first ending in a wonderfully imaginative web.

Mendelssohn wrote to his sister Fanny that he would look for inspiration for the second movement in Naples. As it stands, there is no verbal hint of a program in this Andante, but Tovey professed to discern the influence of a religious procession through the streets (although such a procession need not have been limited to



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–Maria Hinojosa, *NOW* Senior Correspondent

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Naples). The opening figure, a "wailing" gesture, introduces a measured and rather sombre march-like theme in D minor. The third movement is the embodiment of graceful themes, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio. The Saltarello is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure, through the unison statement of the basic rhythm, to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

The *Italian* Symphony is the product of a very young man—of twenty-two to twenty-four years. Not so young, certainly, as the composer of the Octet or the overture to *A Midsummer Night's Dream*, but still a man in the first flush of his mature powers. And though Mendelssohn can hardly be said ever to have been an old man, it is unlikely that the intended later revisions, if he had ever gotten around to them as he hoped, could have had any effect but to vitiate the overwhelming sense of youth that we find in this score.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Guest Artists

Shi-Yeon Sung



Currently in her first season as an assistant conductor of the Boston Symphony Orchestra, Korean conductor Shi-Yeon Sung is making her Boston Symphony Orchestra and Tanglewood debuts with this afternoon's concert. This Thursday night in Ozawa Hall she conducts the BSO in Elliott Carter's Horn Concerto with soloist James Sommerville and Carter's *Three Illusions* as part of Tanglewood's Elliott Carter Centenary Celebration. Winner of the top prize in the 2007 Gustav Mahler Conducting Competition in Bamburg, Ms. Sung is also winner of the 2006 International Conductors Competition Sir Georg Solti, as well as the 2004 conducting competition for the Conducting Forum of the German Music Council and the 2004 Female Conductors Competition in Solingen, Germany. This past season she made her Korean conducting debut opening the 2008 season of the Seoul Philharmonic at the Sejong Arts Center. In 2008-09 she returns to Seoul to lead numerous performances with the Seoul Philharmonic, and she will make her debut with the KBS Orchestra conducting the Year End Gala 2008 for Music and Culture presented by the Daewon Cultural Foundation at the Seoul Arts Center. She will make her BSO subscription series debut at Symphony Hall in April 2009 and is also scheduled to appear with the Rotterdam Philharmonic, Milwaukee Symphony, Elgin Symphony, Heidelberg Philharmonic, the Philharmonic Orchestra of the Staatstheater Cottbus, and the orchestra of the Royal Swedish Opera House. Shi-Yeon Sung made her formal conducting debut in 2002 with *Die Zauberflöte* in Berlin, followed by assisting posts in productions at the Theater Görlitz, Hans Otto Theater in Potsdam. She has since directed numerous opera projects. In her capacity as permanent guest conductor, Ms. Sung regularly directs the opening concert of the Summer Festival Kapfenburg

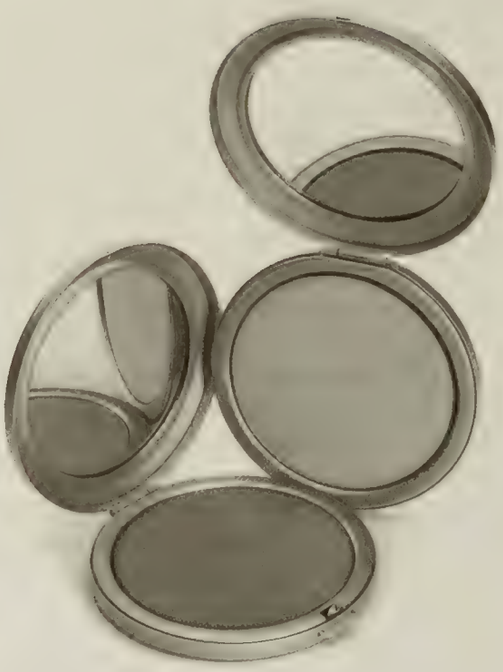
(supported by DaimlerChrysler); from February 2003 to February 2006 she was chief conductor of the Capella Academica, the symphony orchestra of Humboldt University Berlin. Recent conducting engagements have included the City of Daegu Symphony, Arnhem Philharmonic, Bamberg Symphony, the Berliner Sinfonie-Orchester, the Museumsorchester Frankfurt, the Berliner Symphoniker, the Nürnberger Symphoniker, the Bergischen Symphoniker, the Thüringische Philharmonie Gotha-Suhl, the Philharmonie Südwestfalen, the Landesorchester Nordrhein-Westfalen, the Neubrandenburger Philharmonie, and the Brandenburger Symphoniker. Born in 1975 in Pusan, South Korea, Shi-Yeon Sung began playing the piano at the age of four. She took part in numerous youth competitions, winning various prizes, and gave her first solo concert at thirteen. In 2001, Ms. Sung received her master's degree in piano performance at the University of the Arts (UDK) in Berlin, Germany, as a student of Laszlo Simon and Erich Andreas. Prior to that she studied with Eckart Heiligers in Zurich. Ms. Sung has participated in numerous master classes, with Dietrich Fischer-Dieskau and Sergei Dorensky among others. From 2001 to 2006 she undertook Kapellmeister and orchestral conducting studies with Rolf Reuter at the Hanns Eisler Academy of Music in Berlin, where she concluded her studies in August 2006 with a diploma in conducting. From August 2006 she continued her advanced conducting studies under Rolf Reuter and under Jorma Panula at the Royal College of Music in Stockholm, Sweden.

Garrick Ohlsson



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide for both his interpretive and technical skills. Although he has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire which ranges over the entire piano literature. A student of the late Claudio Arrau, he is noted for his performances of Mozart, Beethoven, and Schubert, as well as the Romantic repertoire. His concerto repertoire in and of itself is unusually wide and eclectic: to date he has at his command some eighty concertos, ranging from Haydn and Mozart to works of the twenty-first century. In the 2007-08 season, Mr. Ohlsson appears in North America with the symphony orchestras of Atlanta, Baltimore, Boston, Fort Worth, Houston, Indianapolis, Minnesota, Nashville, San Francisco, Seattle, and Toronto, and abroad with the Warsaw Philharmonic, RTVE Madrid, and the MDR Leipzig Symphony Orchestra. Special projects include performances in Berkeley and Los Angeles with the Mark Morris Dance Group and pianist Yoko Nozaki in "Mozart Dances"; performances with the Russian National Orchestra and Vladimir Jurowski in California and at New York's Lincoln Center; and a Florida tour with the Pittsburgh Symphony. With the Sydney Symphony and Vladimir Ashkenazy, he will perform Rachmaninoff's Third Piano Concerto, to be recorded live for Octavia Records. A recital project focusing on the piano music of Scriabin and Russian contemporaries began in San Francisco and San Diego in the spring and will continue through next season. Also an avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, he can be heard on Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics. Three discs of the complete Beethoven sonatas, a Bridge Records project in progress, are scheduled to be available this season; in February 2008, volume three of the series won a Grammy Award for Best Performance by an Instrumental Soloist. A native of White Plains, New York, Garrick Ohlsson began his piano studies at age eight. He attended the Westchester Conservatory of Music and at thirteen entered the Juilliard School in New York

City. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won first prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. He makes his home in San Francisco. Garrick Ohlsson made his Boston Symphony debut at Tanglewood in August 1971 and has been a frequent guest with the BSO since then both at Symphony Hall and at Tanglewood, making his BSO subscription series debut in January 1981. His most recent subscription performances were this past March, as soloist in Schumann's Piano Concerto with Daniele Gatti conducting. His most recent Tanglewood appearance with the BSO was in August 2005, playing Rachmaninoff's *Rhapsody on a Theme of Paganini*. In 2006 at Tanglewood he played the complete cycle of Beethoven piano sonatas in eight Ozawa Hall concerts—the first complete cycle of Beethoven's piano sonatas in Tanglewood history.



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Names listed as of May 31, 2008

Table of Contents

Friday, July 25, 6pm (Prelude Concert)

3 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
Music of Corigliano, Schulhoff, and Rossini

Friday, July 25, 8:30pm

11 BOSTON SYMPHONY ORCHESTRA
DAVID ZINMAN conducting; YEFIM BRONFMAN, piano
All-Brahms program

Saturday, July 26, 8:30pm

26 FILM NIGHT AT TANGLEWOOD
BOSTON POPS ORCHESTRA, JOHN WILLIAMS, conductor
Featuring music of John Williams, including "A Salute to Indiana Jones"

Sunday, July 27, 2:30pm

33 ORCHESTRA OF ST. LUKE'S
ROBERTO ABBADO, conductor; SARAH CHANG, violin
Music of Tower, Mendelssohn, and Beethoven

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New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events with special guest artists and BSO and Tanglewood personnel. The moderator is director/singer/radio commentator Ira Siff. Please join us for "This Week at Tanglewood" on Friday evenings, continuing through Friday, August 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

The Pre-Rehearsal Talk for the July 26 Saturday-morning Open Rehearsal will offer a behind-the-scenes look at the preparation for that evening's Film Night at Tanglewood under the direction of John Williams.

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2008 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 25, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

ELIZABETH OSTLING, flute
BONNIE BEWICK, violin (1st violin in Corigliano)
JULIANNE LEE, violin (1st violin in Rossini)
KAZUKO MATSUSAKA, viola
MICKEY KATZ, cello
BENJAMIN LEVY, double bass

CORIGLIANO — *Voyage*, for flute, string quartet, and double bass

SCHULHOFF — Concertino for flute, viola, and double bass
Andante con fuoco
Furiant
Andante
Rondino

ROSSINI — Sonata No. 3 in C for two violins, cello, and double bass
Allegro
Andante
Moderato

ROSSINI — Sonata No. 5 in E-flat for two violins, cello, and double bass
Allegro vivace
Andante
Allegretto

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New York-born **John Corigliano** (b.1938) composes in many genres, resisting involvement in musical politics or fads. He was raised in a musical family: his father was concertmaster of the New York Philharmonic (1943-66), and his mother was an accomplished pianist. He composed and played the piano as a child and, against his family's wishes, studied composition at Columbia University. In his eclectic career, he has worked in radio and television, arranged rock music, taught, and composed concert music and music for broadcast commercials.

He became known after winning the chamber music prize at the 1964 Spoleto Festival for his Sonata for Violin and Piano. Since the 1970s, his music has been frequently and widely performed. From 1987 to 1990, as composer-in-residence at the Chicago Symphony, he completed his Symphony No. 1. In 1992, *Musical America* named him its first "Composer of the Year." In 2001 he was awarded a Pulitzer Prize for his Symphony No. 2, which the Boston Symphony Orchestra commissioned for its Symphony Hall Centennial Season (2000-01). In 2007-08 he was Composer of the Year for the Pittsburgh Symphony. Currently he is Distinguished Professor of Music at Lehman College of the City University of New York and also teaches at the Juilliard School of Music.

Corigliano composed *Voyage* in 1971 as an a cappella choral work, a setting of Richard Wilbur's translation of Baudelaire's symbolist poem, "L'Invitation au voyage." Corigliano arranged it for string orchestra in 1978, and in 1983, at flutist James Galway's request, arranged it for flute and orchestra. In 1988 he created three new versions: one for flute and piano, one for flute and harp, and one, arranged and edited by Clare Hoffman, for flute, string quartet, and double bass.



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First set by Henri Duparc (in 1870) for voice and piano, Baudelaire's poem pictures a world in which obsessive imagination runs free; the poem has often been interpreted as a vision of paradise in which sensual imagery is heightened. Baudelaire writes about love's need to take a "voyage" to bring about the escape to freedom it needs to flourish. Corigliano's music, with its slow pace, duplicates the poetic quality of the repeated refrain, "There, there is nothing else but grace and measure, richness, quietness and pleasure." The music is evocative; its lengthy, lyrical passages are set over rich tonal harmonies that inspire the imagination. Various commentators have noted that *Voyage* uses Samuel Barber's Adagio for Strings as its model, creating a similar gentle neo-Romantic atmosphere. A single theme goes through many transformations, many of them contrapuntal, reaches a climax, and then returns to the calm, languid air of its beginning.

The little-known yet brilliant Czech composer-pianist **Erwin Schulhoff** (b.1894, Prague; d.1942, Wülzburg) studied at the conservatories of Prague (beginning there at age ten after an introduction by Dvořák), Vienna, Leipzig, and Cologne. Many musical movements of his time fascinated him: the blending of folk and art music, American jazz, Soviet socialist realism, French neoclassicism and impressionism, expressionism, Czech microtonalism, and Viennese atonalism.

After serving in the Austrian army during World War I, Schulhoff lived in Germany until 1923, aligned with the avant-garde, even composing a jazz-oratorio. When he could no longer remain in Germany, he wrote symphonies in the style of socialistic realism while playing as a jazz pianist in Prague under a pseudonym. After becoming a Soviet citizen in 1941, Schulhoff was detained in Prague and then sent to the Wülzburg concentration camp, where he perished.

Schulhoff's Concertino for flute (and piccolo), viola, and double bass, reputedly composed in four days (May 28-June 1, 1925), is a distinctive work. Timbre particularly interested Schulhoff, and this work's unusual instrumentation resembles a Baroque trio sonata except in the choice of instruments. Schulhoff draws on extreme ranges from the piccolo (used in two movements) to the double bass. The bass does not function solely as provider of rhythm or color; the composer places virtuosic demands on it with solo sections of utmost difficulty.

The Concertino begins with the flute playing an improvisatory sounding line while the viola and bass offer accompaniment. Schulhoff wrote, "The accompaniment figure at the beginning of the first movement (viola/bass) was taken from a Russian Orthodox litany. Above this (as often found in old Slavic song) a floating melody in the flute." Although in this movement he introduces short episodes unrelated to or contrasting with the beginning, he also reprises the initial pattern. The use of this technique has been related to Schulhoff's interest in dance, and the ostinato-like figures have drawn the notice of some commentators. Arthur Cohn has written, "These are used constantly, not only for pulsatile probity but for color functions whereby one specific-hued scale is fastened at one gamut working against other timbre tints in motion, or in related and opposed ostinatos."

Nationalism figures importantly, too, with Czech folk coloring becoming evident in the second movement. Schulhoff commented, "The second movement (as a scherzo) [is] a 'Beseda,' known as the Czech national dance, whose main factor is indicated by the 'Furiant' tempo marking." This movement displays alternating rhythms and varying accentuations in a five-beat rhythm. The composer identifies his technique in the Andante: "The theme of the slow movement, based on a Carpathian-Russian love song, is successively taken over unchanged by each instrument, always appearing within the ornamented framework of two voices." The final movement,

Rondino, is based on another folk dance, about which Schulhoff explains, "The last movement 'Rondino' [is] based on the song of a Carpathian-Russian bear tamer, the second part a Slovakian shepherd's theme in the flute with ostinato accompaniment figures in the viola and bass. The whole, a piece of folk music common to popular festivities in the eastern parts of the Czechoslovakian Republic, where people sing in cheerful minor keys and dance accordingly. The harmonic structure of Concertino is based on Phyrigian, Lydian, and Mixolydian church modes."

The Italian modernist composer Alfredo Casella aimed to prove that Italy, with its famed operatic tradition, also had an important position in the history of instrumental music. Spending considerable time researching, Casella became an early leader of the movement to revive the music of Vivaldi and other Italian Baroque masters. In 1954, in the Library of Congress in Washington, he found a set of manuscript parts of six *sonate a quattro* by **Gioachino Rossini** (1792-1868)—four-part sonatas for two violins, cello, and double bass, bearing the inscription, "Dreadful sonatas I composed at the country place of my benefactor and friend, Triossi, in my infancy, without having taken even one lesson in harmony, all composed and copied in three days, performed by Triossi, double bass, [and others] who played like dogs, and the second violin part by me myself, who was not in the least doggish, by God."

Although Rossini composed his first opera at eighteen, scholars initially thought the sonatas' date (1804) was exaggeratedly early. Rossini would have been twelve and had just begun to study privately in Bologna. He claimed to have written the sonatas while staying near Ravenna with a family friend/benefactor, Agostino Triossi, an amateur double bassist. Because of limitations of available instrumentalists at Triossi's villa, Rossini scored the sonatas for two violins, cello, and double bass. In 1823 he published five of the six as conventional string quartets and in 1828, one sonata for wind quartet (flute, clarinet, bassoon, and horn). The sonatas' existence was thus well documented, but they disappeared mysteriously for many years, and scholars assumed they had been destroyed. Casella edited them for publication in 1951; now, almost sixty years later, the conventional quartet scoring and the wind version are widely thought to be the work of transcribers.

These sonatas are remarkable, comparable in quality to the works of the young Mozart or Mendelssohn, also childhood prodigies. Based loosely on Austrian models Rossini would have heard, including possibly the early divertimenti of Mozart, they



precociously demonstrate traits of Rossini's highly personal signature. Although commentators suggest he could have had only a limited acquaintance of Mozart, Rossini later referred to Mozart as "the admiration of my youth, the desperation of my mature years, the consolation of my old age."

Each genial sonata has three movements of *cantabile* elegance in a major key in a fast-slow-fast sequence. Each is immediately captivating, effervescent, bursting with melodic invention in the contemporary Italianate style, fully displaying young Rossini's talent. In each, the initial movement is the most protracted, but after introducing the themes, he offers only a slight development, rather relying on repetition and transposition of melodic material and contrast with other thematic ideas. In the Sonata No. 3 and Sonata No. 5, the contrast between the higher and lower instruments is highly important, yet Rossini also highlights each instrumentalist, giving each a chance to display independent lines and solo material.

The **Sonata No. 3** has very amusing and difficult lower parts, written specifically for Triossi. In the first and last movements, several sections foreshadow the comic basso solos in Rossini's operas. The first movement is a charming Allegro with strong thematic contrasts; the second, an aria-like Andante, begins dramatically and demonstrates a depth of feeling that yields to lyricism; in the third movement, Moderato, a sparkling theme and variations highlights the double bass with bravura passages Rossini used again in the finale of his opera *La scala di seta.* **Sonata No. 5** has a melodic, effervescent character and an instantly accessible nature. Beauty and virtuosity give it immediate appeal, and the bravura passages in the last movement's rondo contribute a special dynamism.

SUSAN HALPERN

Susan Halpern has been writing program notes for more than a decade, for such venues as Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country.

Artists

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994 and was named associate principal flute as of the 1997-98 season, having served as acting principal from March 1995. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Tanglewood Music Center Fellow she was featured during Tanglewood's annual Festival of Contemporary Music as soloist in Michael Gandolfi's

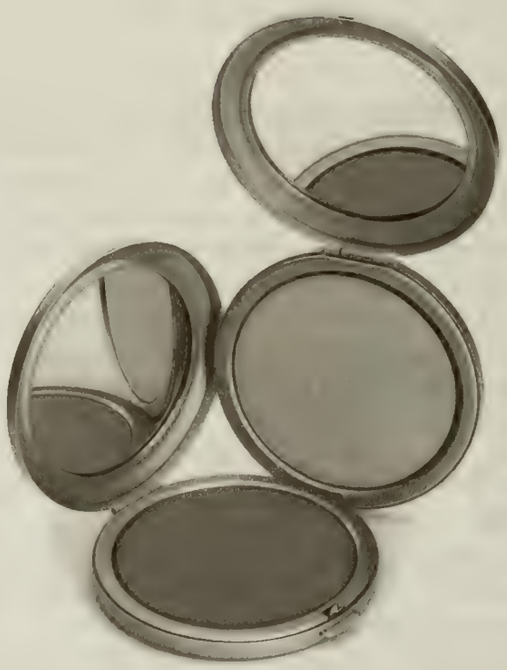
PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

chamber concerto, *Caution to the Wind.* Ms. Ostling has premiered two works written just for her: Gandolfi's *Geppetto's Workshop* for flute and piano, and (with the Metamorphosen Chamber Orchestra) Dan Coleman's *Pavanes and Symmetries.* As soloist with orchestra she has also appeared with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her hometown. A frequent performer in solo and chamber recitals, she has also appeared with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987 after graduating from the Curtis Institute of Music, where she studied with David Cerone and Aaron Rosand. Since then she has performed frequently in the Boston area in recitals and chamber music concerts. Founder of the First Presbyterian Artists Series in Quincy, she has been a featured soloist with the Boston Pops under John Williams and Keith Lockhart, as well as with the New England Philharmonic and the Cape Ann Symphony. She is on the faculty of the Boston Conservatory, and has also taught at the New England Conservatory Extension Division and the Boston University Tanglewood Institute. Ms. Bewick has made a specialty of teaching students about the art of auditioning and conducts audition seminars around the country.

A member of the Boston Symphony Orchestra violin section since the fall of 2006, **Julianne Lee** is a recent recipient of the Presser Music Award. Ms. Lee made her solo debut at seven with the Lake Placid Symphonietta, subsequently appearing as soloist with the KBS Symphony Orchestra in Korea and the Baden-Baden Philharmonie in Germany. Her chamber music collaborations have included concerts with such renowned artists as Joseph Silverstein, Peter Wiley, Roger Tapping, Samuel Rhodes, and Arnold Steinhardt. In the summer of 2006 she participated in the Marlboro Music Festival, the Santa Fe Chamber Music Festival, and a European tour as guest principal violist with the Australian Chamber Orchestra. Ms. Lee received a bache-



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lor's degree in violin performance and a diploma in viola performance from the Curtis Institute of Music, studying with Victor Danchenko, Joseph Silverstein, and Joseph DePasquale. She is currently pursuing her master's degree as a student of Donald Weilerstein and Kim Kashkashian at the New England Conservatory of Music.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, Pittsburgh Ballet Theater, and Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor's degree from Hartt College of Music/ University of Hartford, where she studied violin with Charles Terger, and a master's degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been a soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

Double bass player **Benjamin Levy** was born in Cooperstown, New York, in 1980 and grew up in Pennsylvania and Colorado. While in high school he studied with David Potter, and spent two summers studying with Stuart Sankey at the Aspen Music Festival. Mr. Levy has appeared in performance with soprano Dawn Upshaw, the Borromeo String Quartet, and the Hawthorne String Quartet. In 2002, while a Fellow at the Tanglewood Music Center, he was the recipient of the Maurice Schwartz Prize and was reviewed in the *New York Times* for his performance of Jacob Druckman's *Valentine* for solo double bass. A graduate of the New England Conservatory of Music, and now on the faculty of the Boston Conservatory, he joined the BSO's bass section in 2003 at Tanglewood. His teachers have also included Todd Seeber, Timothy Pitts, and Paul Ellison. Benjamin Levy was the recipient of the 2002 New England Conservatory George Whitefield Chadwick Medal.

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Please note that David Zinman will lead tonight's concert in place of James Levine, who had to withdraw from the Tanglewood season early in July due to unanticipated surgery, from which he is now recuperating. The program remains unchanged.

ALL-BRAHMS PROGRAM

Symphony No. 3 in F, Opus 90
Allegro con brio
Andante
Poco Allegretto
Allegro—Un poco sostenuto

{ I n t e r m i s s i o n }

Piano Concerto No. 1 in D minor, Opus 15
Maestoso
Adagio
Allegro non troppo
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Johannes Brahms (1833-1897)
Symphony No. 3 in F, Opus 90

First performance: December 2, 1883, Vienna, Hans Richter cond. *First BSO performance*: November 1884, Wilhelm Gericke cond. *First Tanglewood performance*: August 15, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 22, 2005, James Levine cond.

The first performance of the Brahms Third Symphony, in Vienna on December 2, 1883, was successful despite the presence in the audience of a vocal Wagner-Bruckner faction which held against Brahms both his fame as a composer and his friendship with the critic Eduard Hanslick, who pronounced the F major "a feast for the music lover and musician" and, of Brahms's symphonies to that time, "artistically the most perfect. It is more compactly made, more transparent in detail, more plastic in the main themes." According to Hanslick, Hans Richter, the conductor of the premiere, christened this symphony "Brahms's *Eroica*" shortly before the first performance. And like Beethoven in *his* Third Symphony, Brahms marks the first movement "Allegro con brio."



Brahms had already secured his reputation as an orchestral composer with the premiere of his Variations on a Theme by Haydn in Vienna in November 1873. Already behind him were his First Piano Concerto, the D major Serenade, Opus 11, and the A major Serenade, Opus 16, all dating from the late 1850s. Some material for the First Symphony also dates back to that time, but that work had to wait for its completion until 1876, by which time Brahms was able finally to overcome his strong reservations about following in Beethoven's footsteps. The Second Symphony followed without hesitation a year later, and the Violin Concerto came a year after that, both being products of Brahms's particularly productive summer work habits. Likewise the Third Symphony in 1883: having been occupied with thoughts for the symphony for some time, he interrupted a trip to the Rhine, renting accommodations in Wiesbaden so that he could complete the work and apparently writing it out without pause.

The Brahms Third is generally considered the most difficult of the composer's four for a conductor to bring off successfully, and not just because all four of its move-

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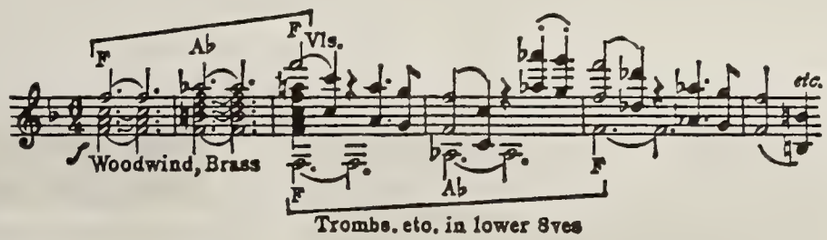
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ments end quietly—a fact that causes some conductors to shy away from it altogether, and which also may explain why it appears with considerably less frequency than the First, Second, and Fourth. Early in this century, Tovey described the F major as "technically by far the most difficult [of Brahms's symphonies], the difficulties being mainly matters of rhythm, phrasing, and tone." One can expand upon this by mentioning the swift alternation of sharply contrasted materials during the course of the first movement, and the need to make both clear and persuasive the thematic connections that bind together the first, second, and last movements, a procedure Brahms does not attempt in his other symphonies. And, as the least often performed of the four, the Third continues to remain, in a sense, almost "new" insofar as audiences are concerned, and especially since its tight thematic and architectural structure, lean orchestration, and less effusively Romantic tone stand in sharp contrast to the other three.

The symphony begins Allegro con brio, with a rising motto for winds and brass whose broad 6/4 meter seems almost to hold back forward progress; it is only with the introduction of the main theme, taking the initial motto as its bass line, that the music begins really to move:



The three-note motto, F-A-flat-F, is Brahms's shorthand for "*frei aber froh*," "free but glad," musical symbolism he had already used in the A minor string quartet, Opus 51, No. 2, as rejoinder to Joseph Joachim's F-A-E, "*frei aber einsam*," "free but lonely," many years before. But the F-A-flat-F motto here serves still another, purely musical purpose: the A-flat suggests F minor rather than F major, an ambiguity to be exploited elsewhere in the symphony. The sweeping main theme gives way to a new idea, tentative in its progress, clinging tenuously to nearly each note before moving to the next, but soon opening out and leading to a graceful theme given first to solo clarinet, then to solo oboe and violas in combination. This theme, in darker colorations,

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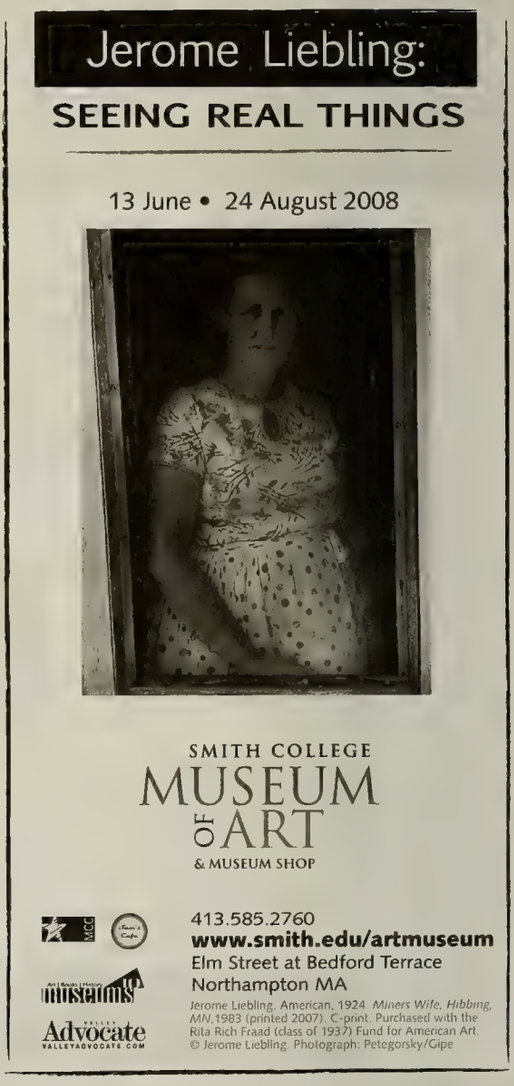
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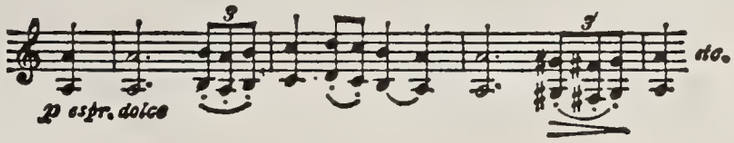
will be prominent in the development section of the movement. Now, however, an increase in activity leads to the close of the exposition, a forceful passage built from stabbing downward thrusts in the strings and a swirling wave of energy beginning in the winds and then encompassing the entire orchestra before grinding to a sudden halt for a repeat of the exposition. This is a particularly difficult moment rhythmically since the return to the nearly static opening of the movement comes virtually without warning, but there is something about the tight, classical architecture of this shortest of Brahms's symphonies that makes the exposition-repeat an appropriate practice here, and not just a bow to convention. Hearing the beginning twice also helps us recognize the masterstroke that starts the recapitulation, where the motto idea, introduced by a roll on the kettledrum, broadens out both rhythmically and harmonically to propel the music forward in a way the opening of the symphony did not attempt. The motto and main theme will come back in yet another forceful guise to begin the coda, the theme transforming itself there to a chain of descending thirds—Brahms's musical signature in so many of his works—before subsiding to *pianissimo* for one further, quiet return in the closing measures.

The second and third movements are marked by a contained lyricism, subdued and only rarely rising above *piano*. Hanslick describes the opening pages of the C major





Andante as "a very simple song dialogue between the winds and the deeper strings"; the entry of the violins brings emphatic embellishment and the appearance of a new idea sweetly expressive within a narrow compass, clearly characterized by the repeated pitch at its beginning and the triplet rhythm that stirs its otherwise halting progress:



Brahms will use the repeated-note motive to mysterious effect in this movement, but the entire theme will return to extraordinarily significant purpose later in the symphony.

The third movement is a gentle interlude in C minor, its pregnant melody heard first in the cellos and then in a succession of other instruments, among them combined flute, oboe, and horn; solo horn, solo oboe, and, finally, violins and cellos together. Before the statement by the solo horn, an interlude plays upon a yearning three-note motive again characterized by a simple repeated-pitch idea. As in the preceding movement, trumpets and drums are silent.

The finale begins with a mysterious dark rustling of strings and bassoons that seems hardly a theme at all, and it takes a moment for us to realize that, contrary to all expectation—but obviously so right once we're aware of it—this last movement is in the minor mode. A *pianissimo* statement of the second-movement theme quoted earlier steals in so quietly that we barely have time to make the connection. Then, without warning, a *fortissimo* explosion alerts us already to how ripe for development is Brahms's "non-theme," as in the space of just a few pages it is fragmented and reinterpreted both rhythmically and melodically. This leads to the finale's second theme, a proud and heroic one proclaimed in the richly romantic combined timbres of cellos and horns; this is the music that suggested to Joachim the story of Hero and Leander.* After playing with further muted transformations of the opening idea, the development builds to a climax on overlapping statements of the second-movement theme proclaimed by the orchestra at full volume and hurtling the music into the recapitulation. Only with a quiet transformation in the violas of the opening idea does the energy level finally subside. The symphony's final pages return to the soft serenity of F major with the reemergence in a newly restrained guise of the second-movement theme, followed by allusion to and the return of the F-A-flat-F motto, and, at the end, one last, mist-enshrouded recollection of the symphony's beginning.

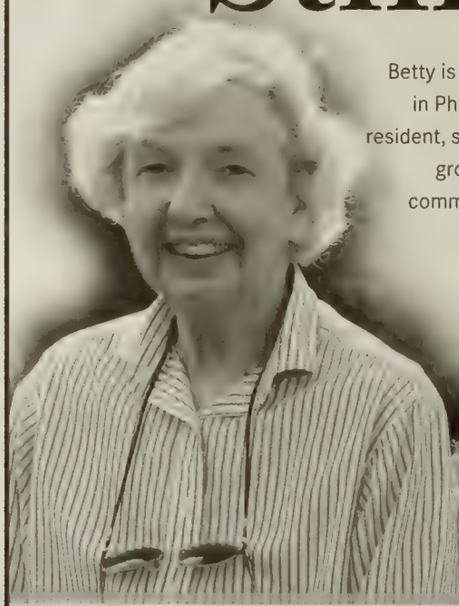
MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

*Joachim writing in a letter to Brahms dated January 27, 1884: "I find the last movement of your symphony deep and original in conception.... It is strange that, little as I like reading poetic meanings into music, I have here formed a clear picture of 'Hero and Leander' and this has rarely happened to me in the whole range of music. The second subject in C major recalls to me involuntarily the picture of the intrepid swimmer fighting his way towards the promised goal, in the face of wind and storm. Is that something like your own conception?"



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Johannes Brahms (1833-1897)
Piano Concerto No. 1 in D minor, Opus 15

First performance: January 22, 1859, Hanover, Joseph Joachim cond., Brahms, soloist. *First BSO performances*: November/December 1900, Wilhelm Gericke cond., Harold Bauer, soloist. *First Tanglewood performance*: August 1, 1946, Serge Koussevitzky cond., Claudio Arrau, soloist. *Most recent Tanglewood performance*: August 3, 2003, Christoph von Dohnányi cond., Emanuel Ax, soloist.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, and of course writing solid masterpiece after solid masterpiece. But this has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857.



Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated article *New Paths*, in which he wrote of Brahms, "he [bears] even outwardly those signs that proclaim: here is one of the elect." That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance and manner. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from hallucinations, tried to drown himself; five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate. In the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, and beautiful thirty-five-year-old woman. She returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, as well as by purely musical troubles—the mixed effect of the very young man's originality, his ambition, his inexperience, his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it. In March he had traveled to Cologne to hear the Beethoven Ninth for the first time, and before long the sonata for which two pianos were not enough turned into the symphony it had wanted to be in the first place (and the choice of D minor, the key of the Beethoven Ninth, is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano


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go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim, with whom he exchanged letters about the piece over the course of the next two years. In April 1858 Joachim made his orchestra available for a reading rehearsal in Hanover, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover, in January 1859, went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration....I think it's the best thing that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

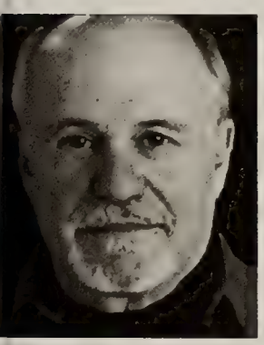
"For all that," Brahms wrote in a letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem.* And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini,*" all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Guest Artists

David Zinman



David Zinman has been particularly acclaimed for his distinguished tenures first in Baltimore and now in Zurich. He is in his thirteenth season as music director of the Tonhalle Orchester Zürich and in 1998 concluded a highly successful thirteen-year tenure as music director of the Baltimore Symphony Orchestra, where he is now conductor emeritus. Since 1998 he has also been music director of the Aspen Music Festival and School, where he is also program director of the newly formed American Academy of Conducting. Mr. Zinman has toured widely with many orchestras in Europe, North America, and the Far East, consistently winning critical accolades. The 2005-06 season included a ten-city tour of Japan with the Tonhalle, and they regularly perform together throughout Europe in the music centers of Berlin, Vienna, Frankfurt, London, Munich, and Paris. On the Arte Nova label they have released an acclaimed Beethoven cycle, Beethoven's *Missa Solemnis,* a Richard Strauss cycle, and Robert Schumann's symphonies, as well as Beethoven's piano concertos and Triple Concerto (with Gil Shaham, Truls Mørk, and Yefim Bronfman). They are currently recording a Mahler symphony cycle, with numbers 1 and 2 having already been released. Since his American conducting

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debut with the Philadelphia Orchestra in 1967, David Zinman has conducted many of the world's leading orchestras. He has previously served as music director of the Rochester Philharmonic (1974-85), Rotterdam Philharmonic (1979-82), and Netherlands Chamber Orchestra (1964-77) and artistic director of the Minnesota Orchestra's Viennese Sommerfest (1994-96). He has been guest conductor with leading North American orchestras including Boston, Chicago, Cleveland, Philadelphia, and the New York Philharmonic, and makes regular guest appearances with the American festivals. His engagements in Europe have included the Berlin Philharmonic, Orchestre de Paris, Leipzig Gewandhaus, Munich Philharmonic, Bayerischer Rundfunk, Westdeutscher Rundfunk, the London and BBC Symphony orchestras, the Philharmonia, the Accademia Nazionale di Santa Cecilia, and the Vienna Symphony Orchestra. Mr. Zinman's extensive discography of more than 100 recordings has earned numerous international honors, including five Grammy awards, two Grand Prix du Disque, two Edison Prizes, the Deutsche Schallplattenpreis, and a *Gramophone* Award. He was also the 1997 recipient of the prestigious Ditson Award from Columbia University, given in recognition of his exceptional commitment to the performance of works by American composers (many of them recorded in a series for Decca/Argo). Born in 1936, David Zinman graduated from Oberlin Conservatory and pursued advanced work in composition at the University of Minnesota. Conducting studies at the BSO's Tanglewood Music Center brought him to the attention of Pierre Monteux, who introduced him to his first prominent conducting opportunities with the London Symphony Orchestra and at the 1963 Holland Festival, where critics hailed him as a major conducting discovery. In 2000 the French Ministry of Culture awarded David Zinman the title of Chevalier de l'Ordre des Arts et des Lettres; in October 2002 the City of Zurich Art Prize was awarded to him for his outstanding artistic efforts, making him the first conductor and also the first recipient of this award not originally from Switzerland. More recently he has received the prestigious Thomas Theodore Award in recognition of outstanding achievement and extraordinary service to one's colleagues in advancing the art and science of conducting, reflecting honor on the profession. In 2008 he won the Midem Classical Award: Artist of the Year for his work with the Tonhalle Orchester Zürich. David Zinman made his Boston Symphony Orchestra debut in 1968 at Tanglewood, appearing there several times prior to his BSO subscription series debut in January 1980. His most recent Tanglewood appearances were in 1993 with the BSO and in 1994 with the Minnesota Orchestra; his most recent concerts with the BSO were in January 2007.

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Music Director

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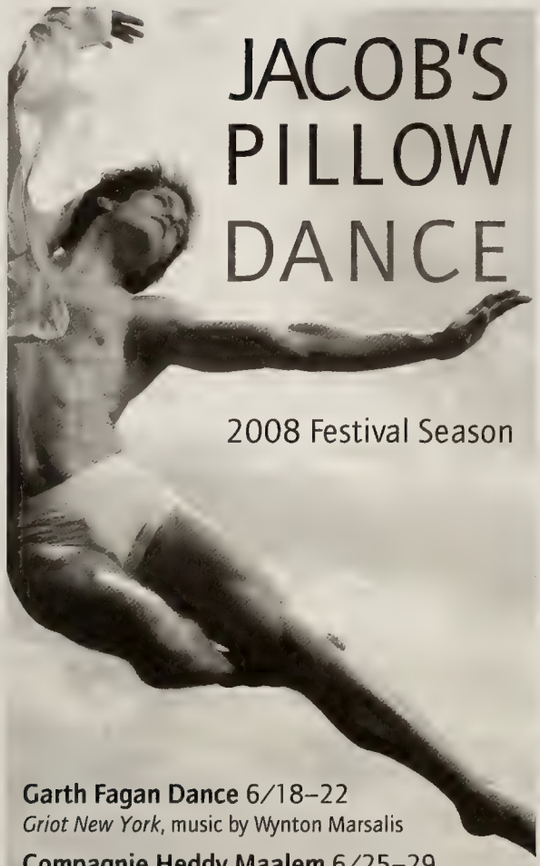
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Yefim Bronfman



Yefim Bronfman, popularly known as "Fima," is recognized as one of today's most outstanding virtuoso pianists. As a 2007-08 Carnegie Hall "Perspectives" artist, he performed solo, chamber, and orchestral works by composers ranging from Mozart to Webern, and world premieres by Marc-André Dalbavie and Jörg Widmann, working with the Vienna Philharmonic and Valery Gergiev, the Royal Concertgebouw Orchestra and Mariss Jansons, the Met Orchestra and James Levine, the Orpheus Chamber Orchestra, and numerous chamber music partners. This season he tours Europe with the San Francisco Symphony and Michael Tilson Thomas; Japan with the Kirov Orchestra and Valery Gergiev; and Germany and Scandinavia with the NDR Symphony under Christoph von Dohnányi. He performs solo recitals in New York, Baltimore, Chicago, Kansas City, Toronto, Paris, Zagreb, and in Japan, plays concertos with the Chicago, Atlanta, San Francisco, New Jersey, and Toronto symphony orchestras, and gives the west coast premiere of Esa-Pekka Salonen's Piano Concerto with the Los Angeles Philharmonic led by the composer. Two seasons ago, Mr. Bronfman and Emanuel Ax performed Mozart's Concerto for Two Pianos under Lorin Maazel for the New York Philharmonic's nationally televised opening gala. Later in the season, he gave the world premiere of Salonen's Piano Concerto (written for him on commission from the New York Philharmonic), participated in the Israel Philharmonic's seventieth-birthday concerts conducted by Zubin Mehta and Valery Gergiev, and toured the United States with trio partners Gil Shaham and Truls Mørk. Other recent highlights include a tour of Japan with the Bavarian Radio Orchestra and Mariss Jansons, a tour of Germany with the Tonhalle Orchestra and David Zinman, opening the Carnegie Hall season with the St. Petersburg Philharmonic and Yuri Temirkanov, performing with the Russian National Orchestra under Vladimir Jurowski at Lincoln Center, and appearing at St. Petersburg's White Nights Festival with the Kirov Orchestra and Mr. Gergiev. In 1991 he toured Russia with Isaac Stern, marking Mr. Bronfman's first public performances there since his immigration to Israel. That same year he was awarded the Avery Fisher Prize, one of the highest honors given to American instrumentalists. An exclusive Sony/BMG recording artist, Mr. Bronfman won a Grammy for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. A passionate chamber musician, he has collaborated with the Emerson, Juilliard, Cleveland, and Guarneri quartets, the Chamber Music Society of Lincoln Center, and with Yo-Yo Ma, Joshua Bell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Born in Tashkent (Soviet Union) in 1958, Yefim Bronfman moved to Israel with his family in 1973, making his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in 1978, his Washington recital debut in 1981, and his New York recital debut in 1982. A student of Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University, he also studied in the United States at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He became an American citizen in 1989. A frequent soloist with the BSO in Boston and at Tanglewood since his BSO debut in January 1989, he made his most recent Tanglewood appearance on the final concert of the BSO's 2006 summer season and his most recent subscription appearances in November 2006.



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BOSTON POPS

Saturday, July 26, 8pm

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BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR

FILM NIGHT AT TANGLEWOOD

arr. WILLIAMS	Tribute to the Film Composer
KORNGOLD	March from *The Adventures of Robin Hood*
WAXMAN	Suite from *A Place In The Sun* KENNETH RADNOVSKY, alto saxophone
WILLIAMS	"Flight To Neverland" from *Hook*
WILLIAMS	Theme from *Sabrina* TAMARA SMIRNOVA, violin soloist
WILLIAMS	Excerpts from *Close Encounters of the Third Kind*
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2008 Tanglewood

Saturday, July 26, 8:30pm

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JOHN WILLIAMS, conductor
FILM NIGHT AT TANGLEWOOD

The Boston Pops Orchestra gratefully acknowledges the following for their permission to present the film clips shown in this evening's performance:

20th Century Fox
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Gilda
Lady from Shanghai

MGM
Goldfinger
Kiss Me Deadly
The Woman in the Window

Paramount Pictures
Chinatown
Fatal Attraction
Indiana Jones and the Kingdom of the Crystal Skull
Indiana Jones and the Last Crusade
Indiana Jones and the Temple of Doom
Raiders of the Lost Ark
Sunset Boulevard

Universal Studios
Dead Men Don't Wear Plaid
Double Indemnity
Family Plot
Gun for Hire
Madame X
Play Misty for Me
Vertigo

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Warner Bros.
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Cat on a Hot Tin Roof
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Grand Hotel
High Sierra
L.A. Confidential
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Mildred Pierce
Murder My Sweet
The Maltese Falcon
The Postman Always Rings Twice
Stage Fright
The Letter
To Have and Have Not

"A SALUTE TO INDIANA JONES"

PORTER (arr. WILLIAMS)	"Anything Goes" from *Indiana Jones and the Temple of Doom*
	BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS CHORUS
WILLIAMS	Opening sequence from *Raiders of the Lost Ark*
WILLIAMS	"Irina's Theme" from *Indiana Jones and the Kingdom of the Crystal Skull*

Techniques of Film Scoring: The Circus Train Chase

WILLIAMS	Opening sequence from *Indiana Jones and the Last Crusade*

Two Selections from *Kingdom of the Crystal Skull*:

WILLIAMS	"The Crystal Spell"
WILLIAMS	"The Adventures of Mutt"
WILLIAMS	Raiders March

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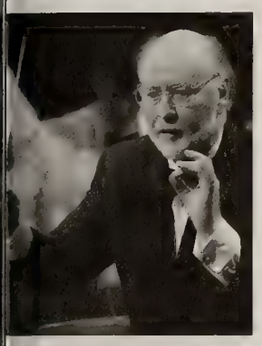


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Artists

John Williams



In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s and has won four Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Indiana Jones and the Kingdom of the Crystal Skull, Munich, Memoirs of a Geisha, War of the Worlds,* all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban, The Terminal, Harry Potter and the Chamber of Secrets, Catch Me If You Can, Minority Report, Harry Potter and the Sorcerer's Stone, A.I. Artificial Intelligence, The Patriot, Angela's Ashes, Stepmom, Saving Private Ryan, Amistad, The Lost World, Rosewood, Sleepers, Nixon, Sabrina, Schindler's List, Jurassic Park, Home Alone 2, Far and Away, JFK, Hook, Home Alone, Presumed Innocent, Born on the Fourth of July,* the first three *Indiana Jones* films, *The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, E.T. (the Extra-Terrestrial), Superman, Close Encounters of the Third Kind, Jaws,* and *Goodbye, Mr. Chips.* Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic Games, and *Tributes! (for Seiji),* honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, the National Symphony Orchestra, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong,* and Three Pieces from *Schindler's List* for Deutsche Grammophon. Mr. Williams holds honorary degrees from

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TOWER — *In Memory*

MENDELSSOHN — Violin Concerto in E minor, Opus 64
Allegro molto appassionato
Andante
Allegretto ma non troppo—Allegro molto vivace
SARAH CHANG

{ I n t e r m i s s i o n }

BEETHOVEN — Symphony No. 7 in A, Opus 92
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Joan Tower (b.1938)

In Memory

First performance: Tokyo String Quartet, February 23, 2002, 92nd Street Y, New York City (string quartet version); American Symphony Orchestra, Leon Botstein cond., May 21, 2004 (string orchestra version)

Joan Tower is one of that remarkable group of American composers, including also John Harbison, Charles Wuorinen, and John Corigliano, born in the year 1938, and celebrating their seventieth birthdays this year. (Tower's is September 6.) She has taught at Bard College since 1972, with a hiatus to take up the position of composer-in-residence with the Saint Louis Symphony from 1985 to 1987. She was also a founding member, as pianist, of New York City's Da Capo Chamber Players, a mixed-repertoire ensemble that became known for incisive performance of new music. She was appointed composer-in-residence of the Orchestra of St. Luke's in 1997, completing her ten-year tenure with that orchestra at the end of the 2007-08 season.



Tower's first orchestral work, *Sequoias*, was given its first performance by the New York Philharmonic under Zubin Mehta and has since entered the repertories of several American orchestras. She won the prestigious Grawemeyer Award for her 1986 *Silver Ladders*. Recent scores have included *Chamber Dance* for the Orpheus Chamber Orchestra (2006) and *Made in America* (2004), the result of an ambitious commissioning project from Ford that allowed that piece to be performed by sixty-five regional orchestras across the country. She has written eight concertos. Her viola concerto *Purple Rhapsody* (2005) was a consortium commission for the violist Paul Neubauer. Her percussion concerto *Strike Zones* was featured during last summer's "Generation of '38" Festival of Contemporary Music at Tanglewood, when it was performed by the Tanglewood Music Center Orchestra.

Tower's *Dumbarton Quintet*, a piano quintet commissioned by the Dumbarton Oaks Estate in Washington, D.C., was premiered there by the Enso String Quartet with the composer as pianist this past April. Also last season she was composer-in-residence with the Chamber Music Society of Lincoln Center, which presented concerts featuring a half-dozen of her works, including three premieres. In September, Merkin Hall in New York City will present a series of concerts of her work in honor of her seventieth birthday.

In its original scoring for string quartet, *In Memory* is Joan Tower's second piece in that genre. Tower wrote her first string quartet, *Night Fields*, in 1994 for the Muir String Quartet, founded by Boston Symphony Orchestra principal violist Steven Ansell. Her third, *Incandescent*, was commissioned for the Emerson String Quartet, and a fourth, *Angels*, is to be premiered by the Miami String Quartet at Music from Angel Fire in New Mexico at the end of next month. In its string orchestra version, *In Memory* was given its first performance by the American Symphony Orchestra under Leon Botstein on May 21, 2004.

ROBERT KIRZINGER

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

HERE IS THE COMPOSER'S NOTE ON THE STRING QUARTET VERSION OF "IN MEMORY":

Joan Tower's second string quartet, *In Memory* (2001), is dedicated with admiration to the Tokyo String Quartet who commissioned the work and have performed it all over the world. The fifteen-minute, one-movement work is about death and loss, and was written in memory of one of the composer's old friends, Margaret Shafer, who had passed away the summer the piece was begun. About two months later, the September 11th event occurred and this increased the loss to include the many people who lost their lives in the World Trade Center tragedy. This "amplified" feeling of so much pain in the world played a major role in increasing the intensity of the music. The writing contains high, sustained, celestial material, some of which descends very slowly. This is paired with more forceful and driving repetitive musical ideas that try to express the anger and pain that results from the loss of people in one's life.

In Memory was premiered by the Tokyo String Quartet on February 23, 2002, at the 92nd Street Y in New York City.

Felix Mendelssohn (1809-1847)

Violin Concerto in E minor, Opus 64

First performance: March 13, 1845, Gewandhaus Orchestra of Leipzig, Niels Gade cond., Ferdinand David, soloist. *First Tanglewood performance*: August 15, 1941, Boston Symphony Orchestra, Serge Koussevitzky cond., Albert Spalding, soloist. *Most recent Tanglewood performance*: August 5, 2007, Boston Symphony Orchestra, Ludovic Morlot cond., Stefan Jackiw, soloist.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."



But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin

concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his or her own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation. No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short



motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Ludwig van Beethoven (1770-1827)
Symphony No. 7 in A, Opus 92

First performance: December 8, 1813, Vienna, Beethoven cond. *First Tanglewood performance*: August 5, 1939, Boston Symphony Orchestra, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 22, 2007, Boston Symphony Orchestra, Jens Georg Bachmann cond.



By 1812 much had changed in Beethoven's life and career since the extraordinary period between 1802 and 1809, when he produced a flood of masterpieces perhaps unprecedented in the history of music. In 1809, however, around the time of the premiere of the Fifth and Sixth symphonies, this stupendous level of production abruptly fell off. Though there was much extraordinary music to come, Beethoven never again composed with the kind of fury he possessed in the first decade of the century.

What happened? Beethoven was increasingly ill and his bad hearing getting worse. However, given his ability to transcend physical misery, it is more likely that his decline in production came from expressive quandaries. He had begun to sense that the train of ideas that had sustained him through the previous decade was close to being played out. He had to find something new.

It is in the Seventh and Eighth symphonies that we see the turn toward the third period taking shape. In the Seventh Beethoven put aside for good the heroic model

of the Third and Fifth symphonies, but he had not yet arrived at the inward music of the late works.

If not heroic or sublime, then what for the Seventh? A kind of Bacchic trance, dance music from beginning to end. Wagner called it "the apotheosis of the dance." But the Seventh dances unlike any symphony before: it dances wildly and relentlessly, dances almost heroically, dances in obsessive rhythms whether fast or slow. Nothing as decorous as a minuet here; it's rather shouting horns and skirling strings (skirling being what bagpipes do).

The symphony's expansive and grandiose introduction strikes a note at once appropriate and misleading: the fast dance that eventually starts out from it seems something of a surprise. But from the introduction's slow-striding opening theme many other melodies will flow. Above all the introduction defines the symphony in its harmonies: wandering without being restless so much as brash and audacious, with a tendency to leap nimbly from key to key by nudging the bass up or down a notch. And the introduction defines key relationships to be thumbprints of late Beethoven: around the central key of A major he groups F major and C major, keys a third up and a third down. That group of keys will persist through the symphony, just as D and B-flat persist in the Ninth.

With a coy transition from the introduction, we're off into the first movement Vivace, quietly at first but with rapidly mounting intensity. The movement is a titanic gigue. Its dominant dotted rhythmic figure is as relentless as the Fifth Symphony's famous figure, but here the effect is mesmerizing rather than fateful. Rhythm plays a more central role than melody here, though there is a pretty folk tune in residence. More, though, the music is engaged in quick changes of key in startling directions, everything propelled by the rhythm. From the first time you hear the symphony's

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outer movements, meanwhile, you never forget the lusty and rollicking horns.

Nor are you likely to forget the first time you hear the stately and mournful dance of the second movement, in A minor. It has been an abiding hit and an object of near-obsession since its first performances. The idea is a process of intensification, adding layer on layer to the inexorably marching chords (with their poignant chromaticism that Germans call *moll-Dur*, minor-major). Once again, in a slowish movement now, the music is animated by an irresistible rhythmic momentum. For contrast comes a sweet, harmonically stable B section in A major (plus C, a third up). Rondo-like, the opening theme returns twice, lightened, turned into a fugue, the last time serving as coda.

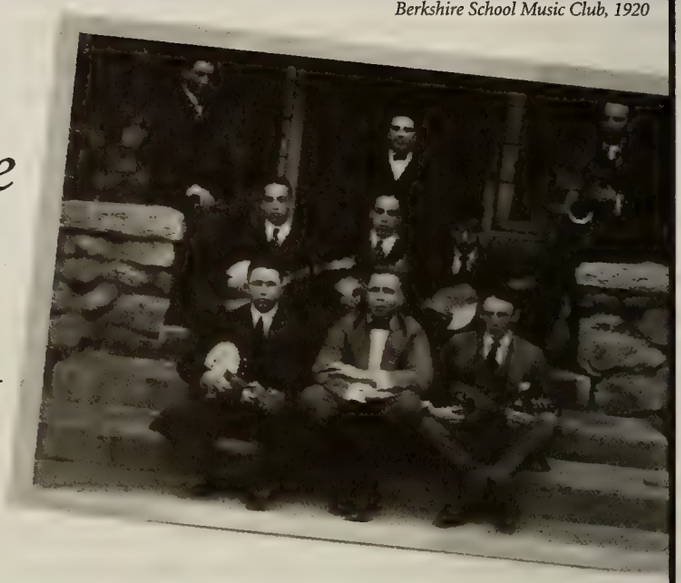
The scherzo is racing, eruptive, giddy, its main theme beginning in F major and ending up a third in A, from one flat to three sharps in a flash. We're back to brash shifts of key animated by relentless rhythm. The Trio provides maximum contrast, slowing to a kind of majestic dance tableau, as frozen in harmony and gesture as a painting of a ball. The Trio returns twice and jokingly feints at a third time before Beethoven slams the door.

The purpose of the finale seems to be, amazingly, to ratchet the energy higher than it has yet been. If earlier we have had exuberance, brilliance, stateliness, those moods of dance, now we have something on the edge of delirium, in the best and most intoxicating way: stamping and whirling two-beat fiddling, with the horns in high spirits again. Does any other symphonic movement sweep you off your feet and take your breath away so nearly literally as this one?

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of turning back the clock to before Napoleon. Beethoven would despise the reac-



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tionary results of the Congress, but that was in the future; he was glad to receive its applause. The premiere of the Seventh under his baton was one of the triumphant moments of his life. For the first of many times, the slow movement had to be encored. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) Beethoven launched himself into the air, arms windmilling as if he were trying to fly; in quiet passages he all but crept under the music stand. The paper reported from the audience "a general pleasure that rose to ecstasy."

It's true that another piece premiered on the program, Beethoven's trashy and opportunistic *Wellington's Victory*, got more applause and in the next years more performances. But for the moment he was not too proud to bask a little, pocket the handsome proceeds, perhaps to enjoy with a sardonic laugh the splendid success of the bad piece and the merely bright prospects of the good one. The Seventh after all celebrates the dance, which lives in the ecstatic and heedless moment.
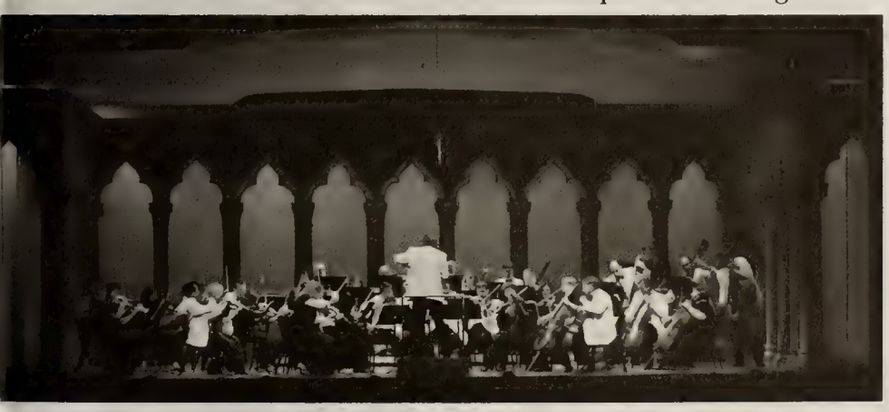
JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

Guest Artists

Orchestra of St. Luke's

The 2008-09 season marks the 34th year of America's foremost chamber orchestra, the Orchestra of St. Luke's. This unique musical organization began as a chamber ensemble in the Church of St. Luke in the Fields in New York's Greenwich Village, and comprises the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble, and the St. Luke's Arts Education Program. St. Luke's currently performs approximately 100 orchestral, chamber, and educational concerts throughout New York each year, all showcasing the hallmark collaborative spirit that has garnered consistent critical acclaim for vibrant music-making of the highest order. Formed at the Caramoor International Music Festival in the summer of 1979, the orchestra evolved from the St. Luke's Chamber Ensemble, with ensemble members forming the orchestra's artistic core as principal players. In addition to being presented by Carnegie Hall in an annual series in the Isaac Stern Auditorium, the Orchestra of St. Luke's continues a more-than-twenty-year collaborative relationship with Carnegie Hall that currently includes participation in such Carnegie events as the Choral Workshop, Family Concerts, concert presentations of musical theater (including the recent presentation, recording, and telecast of Rodgers and Hammerstein's *South Pacific*), and others. The orchestra is also engaged throughout the year in a number of artistic collaborations that have recently included the U.S. pre-



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miere of Paul McCartney's *Ecce Cor Meum* at Carnegie Hall, and the season-opening gala of the Paul Taylor Dance Company. The Orchestra of St. Luke's serves each summer as the orchestra-in-residence at the Caramoor Festival. In chamber music, St. Luke's performs three concert series annually: a series in Gilder Lehrman Hall in the newly renovated Morgan Library & Museum; a series at the Brooklyn Museum; and a series at Dia:Beacon in upstate New York. The St. Luke's Arts Education Program comprises free education performances and year-long in-school residencies supported by professional development for teachers and standards-based curriculum materials. Twenty thousand New York City schoolchildren and their teachers are served by the program annually. The orchestra has released two critically acclaimed recordings on its own label, St. Luke's Collection: Mozart's symphonies 39 and 41 (the *Jupiter*) under the direction of Donald Runnicles, and Bach's *Brandenburg* Concertos, performed by the St. Luke's Chamber Ensemble. These are the most recent additions to an already stellar and extensive discography, numbering more than seventy recordings, that includes three Grammy Award-winning discs. For the St. Luke's calendar of events, tickets, and more information, visit www.OSLmusic.org.

Roberto Abbado



Conductor Roberto Abbado is esteemed with orchestras and opera companies and a favorite among musicians and public alike. A popular figure in the United States, Mr. Abbado has performed regularly with such orchestras as the Boston Symphony and Philadelphia Orchestra, and maintains continuing relationships with the San Francisco, Saint Louis, Atlanta, and Houston symphony orchestras, as well as the Orchestra of St. Luke's. He is one of the first "Artistic Partners" of the Saint Paul Chamber Orchestra, where his position was recently extended into a second three-year term. Highlights of Mr. Abbado's 2007-08 season include a performance series with the Israel Philharmonic, three subscription weeks with the Saint Paul Chamber Orchestra with a focus on Schubert symphonies, a return to Carnegie Hall with the Orchestra of St. Luke's featuring Joshua Bell, and appearances with the San Francisco Symphony, Atlanta Symphony, Saint Louis Symphony, and the Juilliard Orchestra. In opera, he conducts the world premiere of Fabio Vacchi's *Teneke* at La Scala, *La clemenza di Tito* at Teatro Regio di Torino, and he returns to the Metropolitan Opera for Verdi's *Ernani.* Roberto Abbado studied with famed conducting teacher Franco Ferrara at La Fenice and at the Accademia Nazionale di Santa Cecilia, where he became the only student in Accademia history to be invited to conduct the Orchestra di Santa Cecilia. As chief conductor of the Munich Radio Orchestra (1991-98), he made seven recordings with the orchestra, and in his native Italy he regularly conducts the major orchestras. He made his North American concert debut with the Orchestra of St. Luke's in 1991 at New York's Lincoln Center. Well-known for his work in opera, Mr. Abbado has conducted many new productions and world premieres at venues including the Metropolitan Opera, Vienna Staatsoper, La Scala, Bayerische Staatsoper, Teatro Regio di Torino, and Maggio Musicale Fiorentino. A passionate interpreter of modern and contemporary music and a natural advocate for Italian composers, he frequently programs works by his fellow countrymen and also explores the music of living composers from Europe and North America. Mr. Abbado has made several recordings for BMG (RCA Red Seal), including award-winning performances of Bellini's *I Capuleti e i Montecchi* and Rossini's *Tancredi* and, most recently, "The Rubini Album" (18th- and 19th-century arias with tenor Juan Diego Flórez and the Orchestra di Accademia di Santa Cecilia). Other BMG releases include *Don Pasquale, Turandot,* and a disc of ballet music from Verdi operas. He has also recorded the two Liszt piano concertos with soloist Gerhard Oppitz; a collection of tenor arias with Ben Heppner, and a disc of opera scenes with Carol Vaness, both with the

Münchner Rundfunkorchester. Recently released on Stradivarius is "Cobalt Scarlet–Rest," featuring works by contemporary Italian composer Luca Francesconi, and, on Deutsche Grammophon DVD, *Fedora* with Mirella Freni and Plácido Domingo from the Metropolitan Opera.

Sarah Chang



The internationally acclaimed violinist Sarah Chang has appeared with such major orchestras as the New York Philharmonic, Philadelphia Orchestra, Boston Symphony, Berlin Philharmonic, Vienna Philharmonic Orchestra, Royal Concertgebouw Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, NHK Symphony Orchestra, and Hong Kong Symphony Orchestra, under such conductors as Sir Simon Rattle, Gustavo Dudamel, Charles Dutoit, Mariss Jansons, Kurt Masur, Zubin Mehta, Valery Gergiev, Bernard Haitink, James Levine, Lorin Maazel, Riccardo Muti, André Previn, Michael Tilson Thomas, and David Zinman. The current season has included return appearances with the London Symphony Orchestra, NHK Symphony Orchestra, Singapore Symphony, the Bayerische Rundfunk Orchestra, Philadelphia Orchestra, National Symphony Orchestra, Oslo Philharmonic, and the BBC Symphony Orchestra. For the first time, Ms. Chang performs and conducts Vivaldi's *Four Seasons* on tour with the Orpheus Chamber Orchestra and the English Chamber Orchestra, coinciding with the release of her recording of the work. The 2008-09 season brings the world premiere of a new work by Christopher Theofanidis with the Pittsburgh Symphony Orchestra and return engagements with the Philharmonia Orchestra, Malaysian Philharmonic Orchestra, Melbourne Symphony, and Los Angeles Philharmonic. In recital last season, Sarah Chang toured Europe and the United States with pianist Ashley Wass and included in her program a new sonata by Richard Danielpour commissioned especially for her in memory of Isaac Stern. As a chamber musician, Ms. Chang has collaborated with such artists as Pinchas Zukerman, Wolfgang Sawallisch, Vladimir Ashkenazy, Yefim Bronfman, Martha Argerich, Leif Ove Andsnes, Stephen Kovacevich, Yo-Yo Ma, Lynn Harrell, Lars Vogt, and the late Isaac Stern. She records exclusively for EMI Classics. Her seventeen albums include Prokofiev's Violin Concerto No. 1 and Shostakovich Violin Concerto No. 1 live with the Berlin Philharmonic under Sir Simon Rattle; "Fire and Ice," an album of popular short works for violin and orchestra, and the Dvořák concerto with the London Symphony Orchestra and Sir Colin Davis, as well as chamber music and sonata discs. Born in Philadelphia to Korean parents, Sarah Chang studied at the Juilliard School of Music with the late Dorothy DeLay. Her early auditions, at age eight, for Zubin Mehta and Riccardo Muti led to immediate engagements with the New York Philharmonic and the Philadelphia Orchestra. She reaches even wider audiences through television and radio appearances, concert broadcasts, and recordings. Featured in Movado's "The Art of Time" advertisements, she was one of *Newsweek*'s Twenty Top Women on Leadership in 2006. This year the World Economic Forum (WEF) named her a Young Global Leader. Yale University has named a chair in Sprague Hall in her honor, and in 2004 she ran with the Olympic Torch in New York. The youngest person ever to receive the Hollywood Bowl's Hall of Fame Award, she is a past recipient of *Gramophone*'s "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, Korea's "Nan Pa" award, the Internazionale Accademia Musicale Chigiana Prize, and the Avery Fisher Prize.

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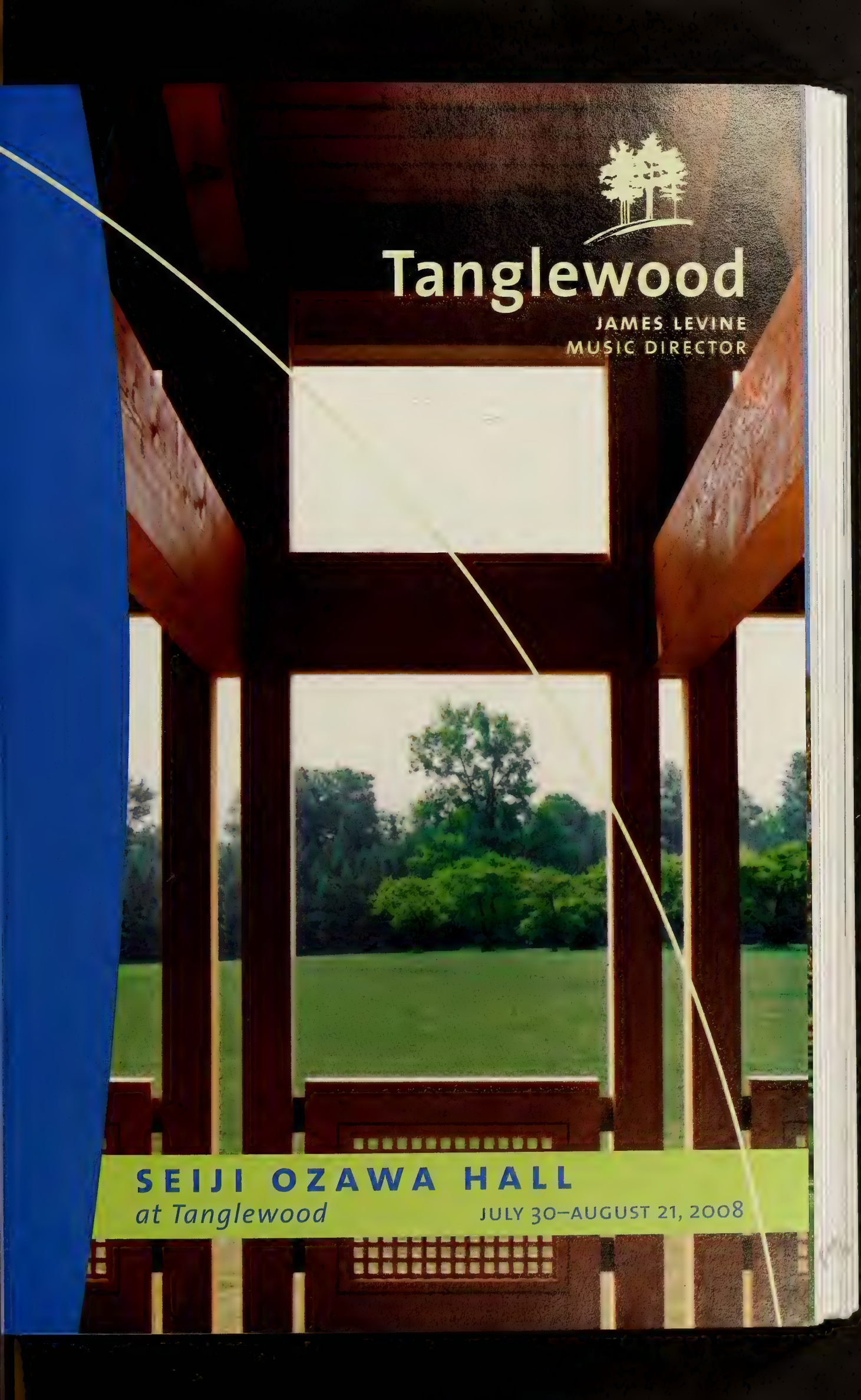
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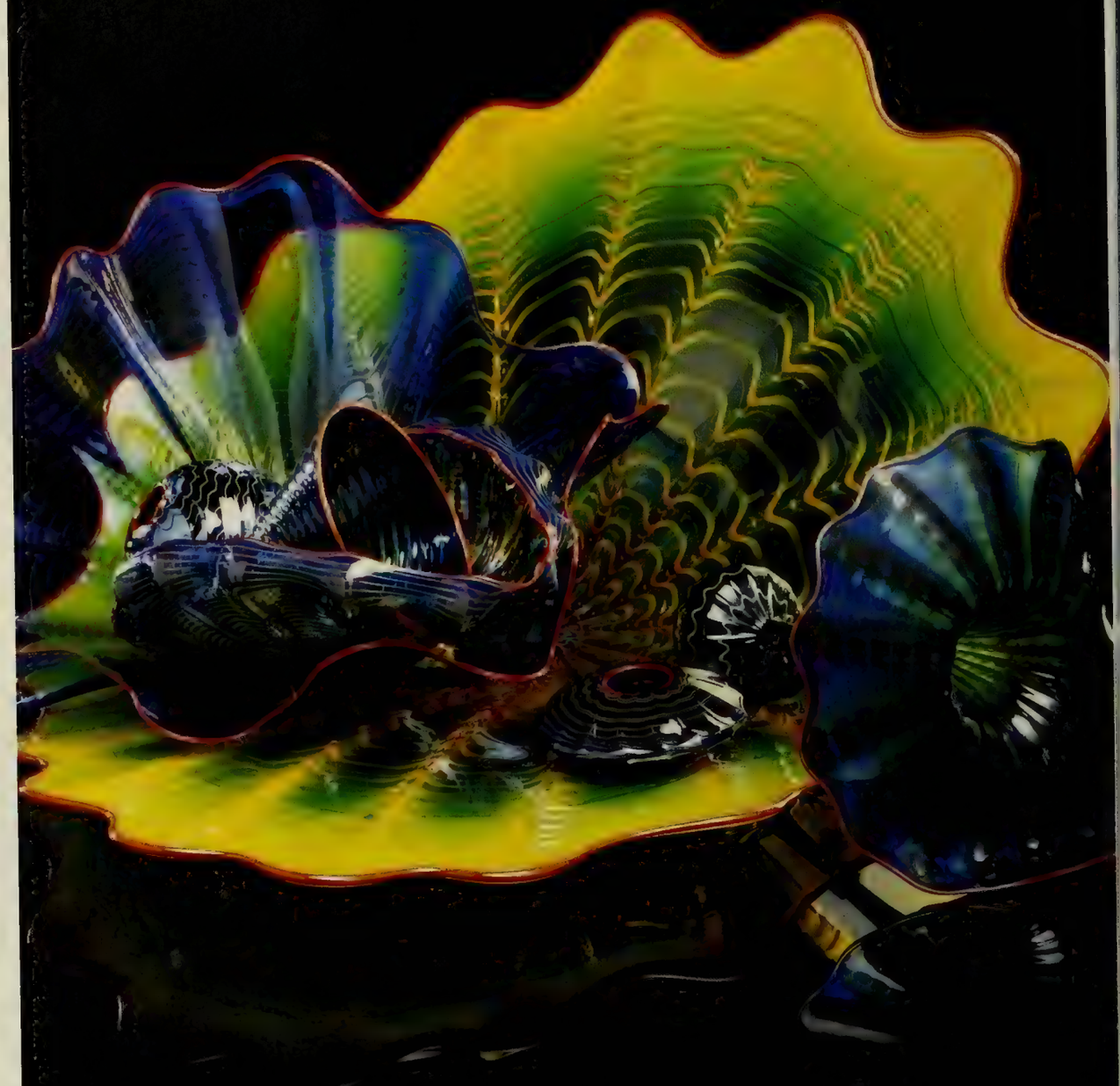
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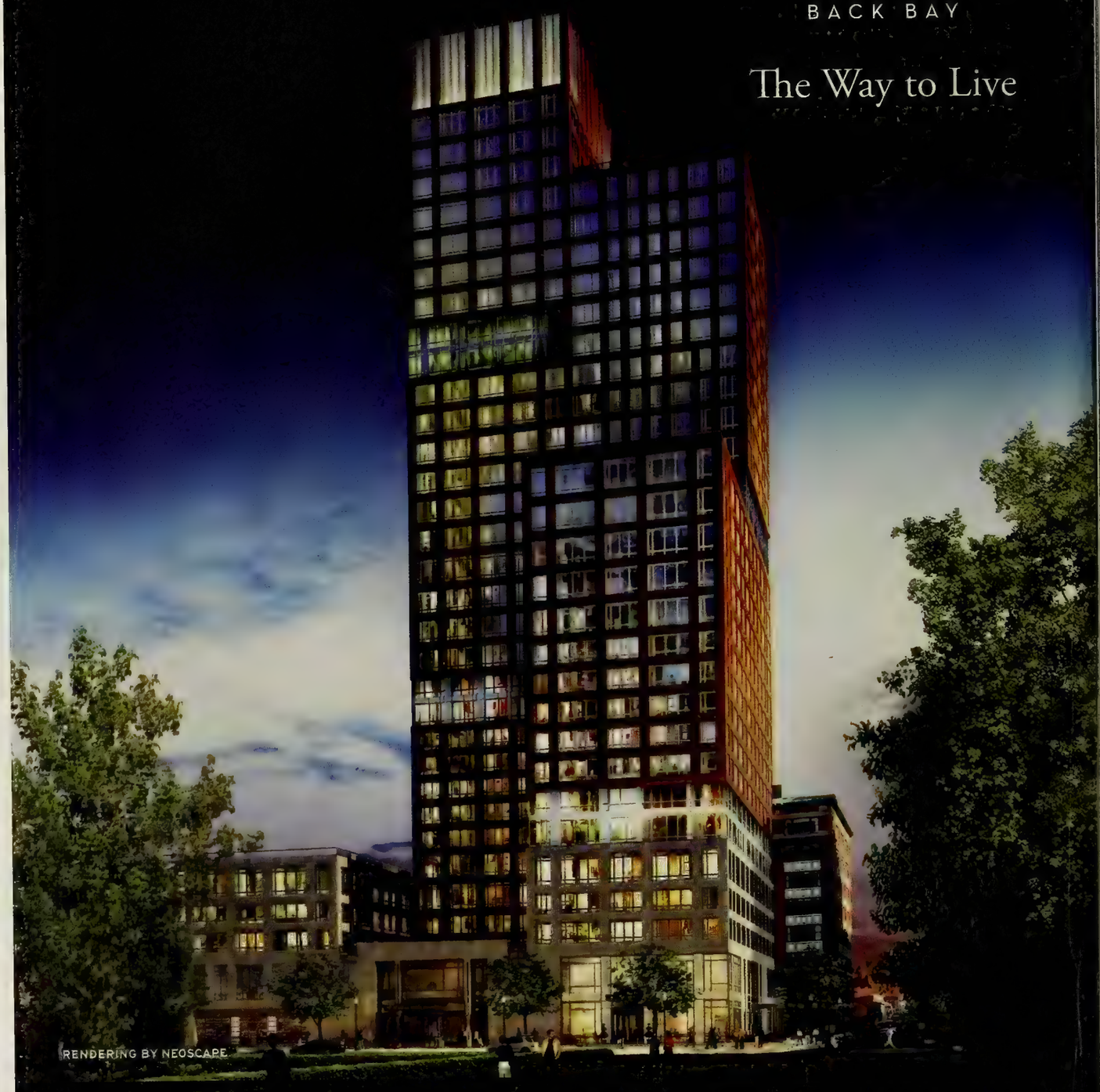
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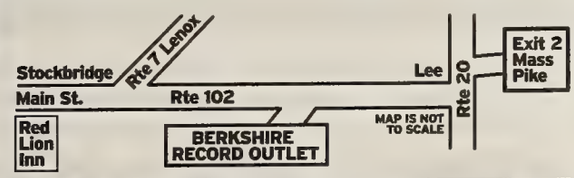


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An Expanded "Special Focus" Exhibit at the Tanglewood Visitor Center and Highwood

Carter's Century—
An Exhibit Celebrating the Life and Music of Elliott Carter
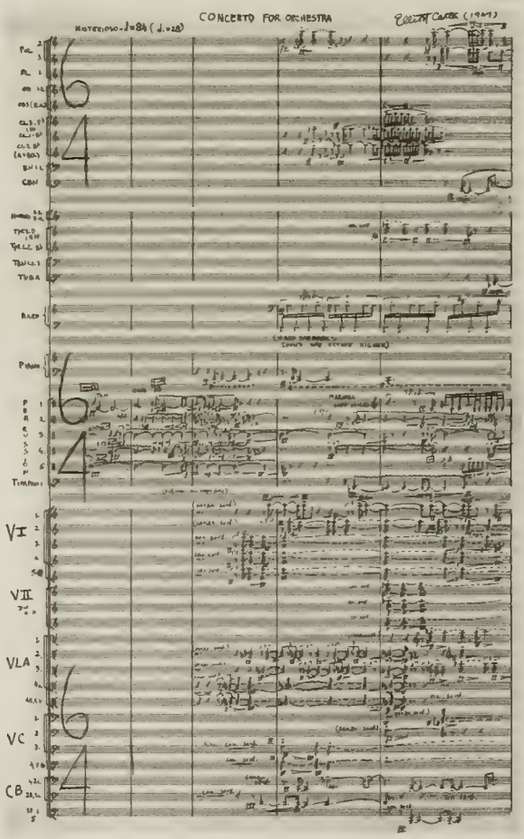


Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)

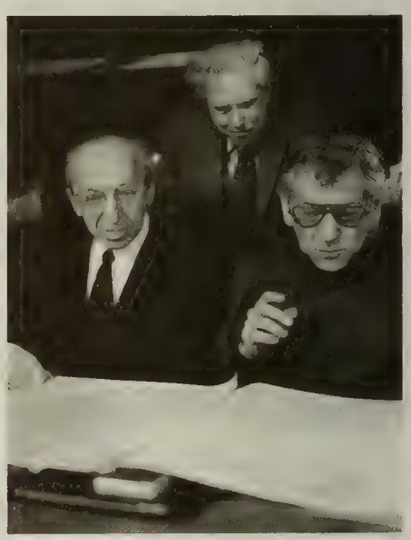
In conjunction with Tanglewood's 2008 Festival of Contemporary Music (July 20-24) celebrating Elliott Carter's 100th-birthday year, a comprehensive exhibit mounted by the BSO Archives celebrates the life and music of one of America's greatest composers. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland.

This expanded exhibit is located in the Tanglewood Visitor Center and on the first floor of the Highwood Manor House (midway between the Koussevitzky Music Shed and Ozawa Hall).

The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.



First page of the manuscript score of Carter's Concerto for Orchestra (1966-1969), the composer's first commission from a major orchestra, premiered in February 1970 by the New York Philharmonic (courtesy Paul Sacher Foundation, Basel)



Aaron Copland, Elliott Carter, and Leonard Bernstein, c.1970 (photographer unknown; courtesy Elliott Carter)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (photo: BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.



Tanglewood
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Main Gate:
Monday – Thursday, 10am-4pm
Friday, 10am – 30 minutes post concert
Saturday, 9am – 30 minutes post concert
Sunday, noon – 6pm

Highwood Gate:
Performance Hours

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.


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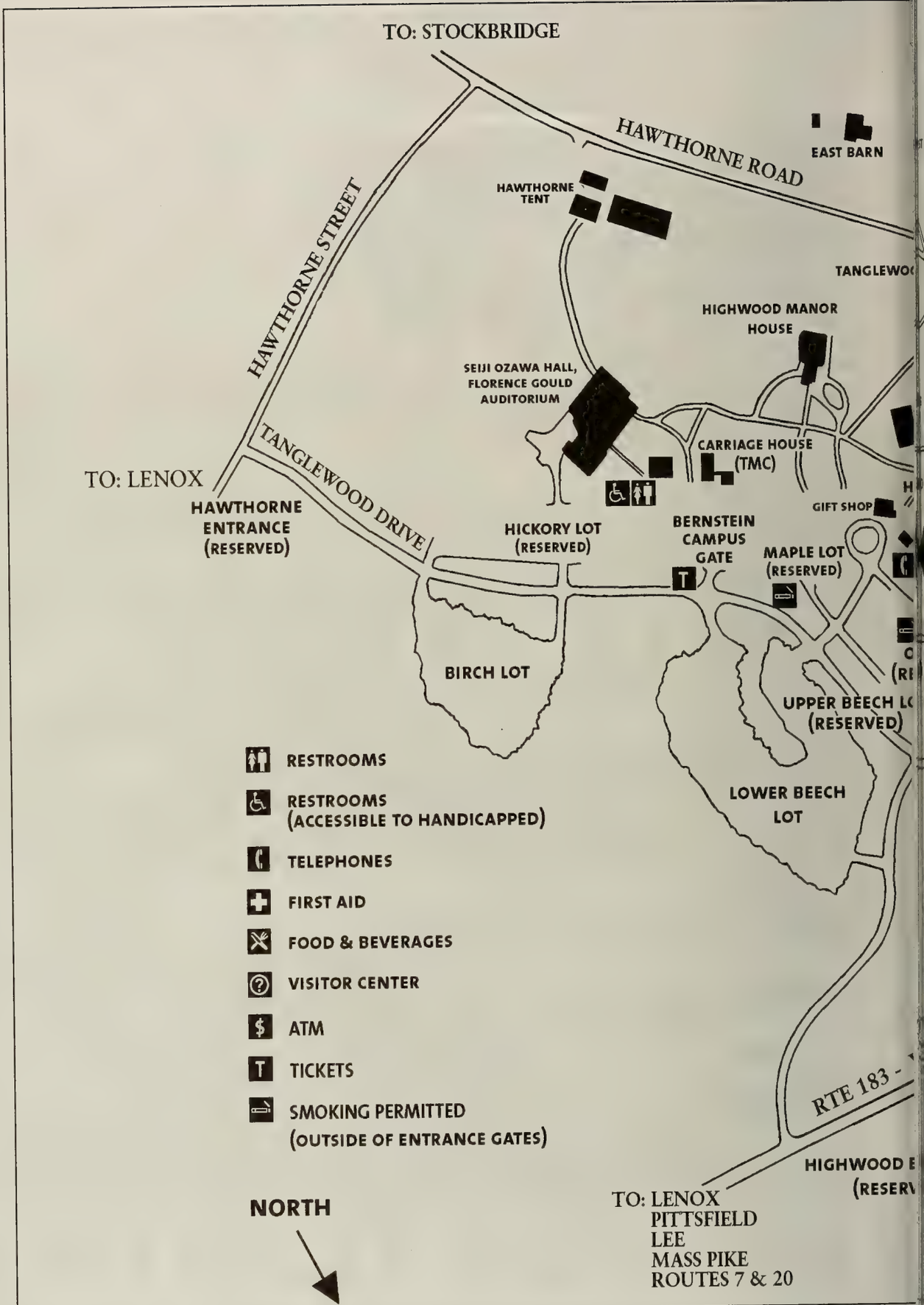
The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed on August 2 of Tchaikovsky's *Eugene Onegin* conducted by James Levine with a guest cast of internationally renowned singers, and TMCO concerts in Ozawa Hall led by Maestro Levine, Bernard Haitink, Stefan Asbury, and Rafael Frühbeck de Burgos. The season also includes a fully staged TMC production of Kurt Weill's *Rise and Fall of the City of Mahagonny* conducted by James Levine (August 9-11 in the Theatre) and a fourth collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra—a concert performance of Stephen Sondheim's *A Little Night Music* (July 8 in the Shed). The TMC season again opens with a residency by the Mark Morris Dance Group, culminating in two performances by the company (June 26 and 27), including the premiere of a new Mark Morris work choreographed to Samuel Barber's *Excursions* for piano, as well as works from the MMDG repertoire, with music performed by TMC singers and pianists. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2008 Festival of Contemporary Music—an annual five-day celebration of the music of our time—will this year be directed by James Levine, and will concentrate exclusively, for the first time, on the works of a single composer—Elliott Carter, in his centennial year. The Festival (July 20-24) will include ten concerts—three of them with full orchestra—as well as a film-showing, panels and symposia, and an interview with Mr. Carter. The start of the TMC season again includes an intensive string quartet seminar, led by members of the Juilliard, Concord, Muir, and Takács quartets. A highlight of the Composition Program is the annual project focusing on inter-arts collaborations—this season an exploration of music and poetry, with, as guest faculty members, composer Shulamit Ran and poet Lloyd Schwartz, the newly written works to be performed in an Ozawa Hall concert on July 29.

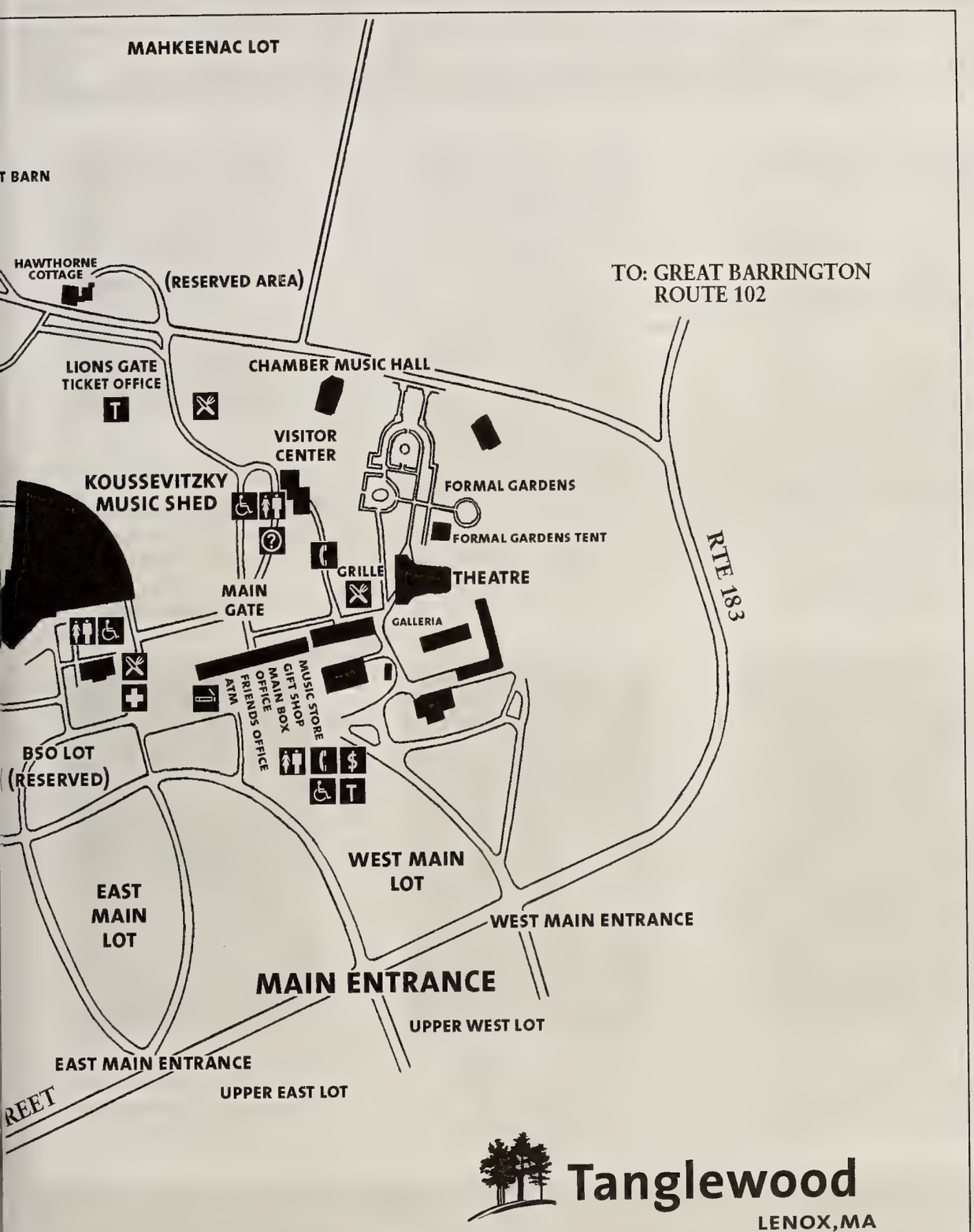


BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni" (photo: Walter H. Scott)

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

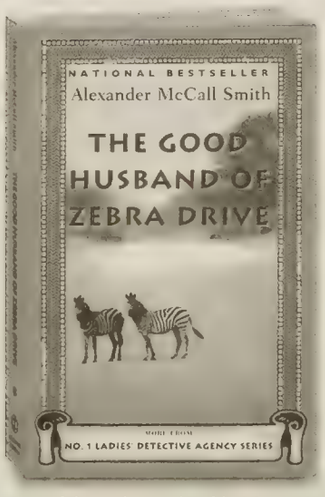

TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
TANGLEWOOD DRIVE
CARRIAGE HOUSE (TMC)
TO: LENOX
HAWTHORNE ENTRANCE (RESERVED)
GIFT SHOP
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH LOT (RESERVED)
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20



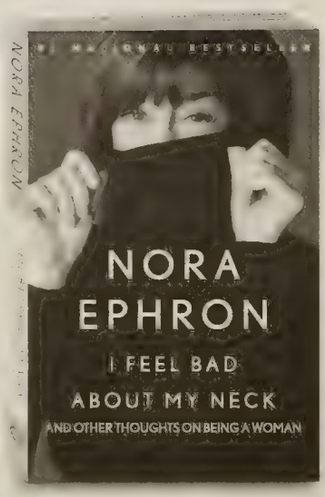
Tanglewood

LENOX, MA

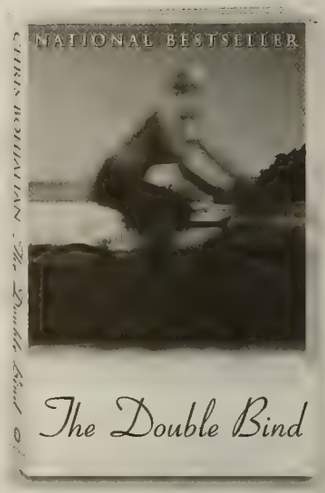
Great Summer Reading



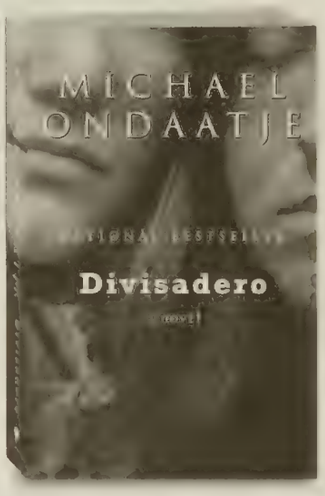
More from the No. 1 Ladies' Detective Agency!
"Downright addictive."
—Winston-Salem Journal



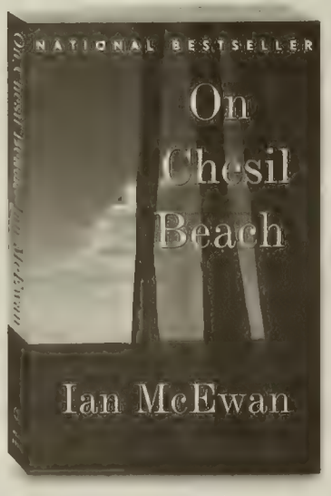
The #1 National Bestseller
"Wickedly witty.... Crackling sharp."
—The Boston Globe



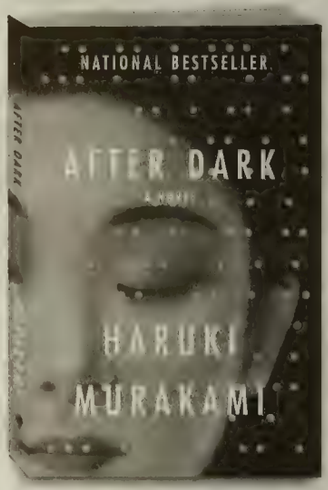
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ANCHOR

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In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.



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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

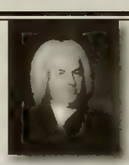
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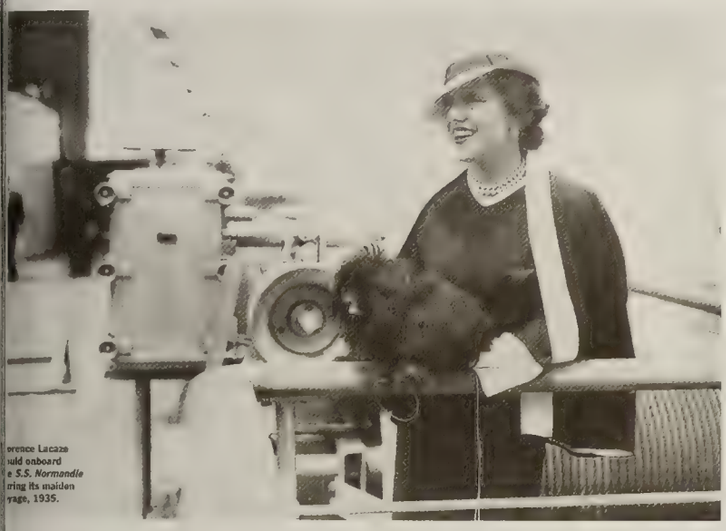
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In Tribute to Florence Gould

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



orence Lacaze
uld onboard
e *S.S. Normandie*
ring its maiden
yage, 1935.

(photo: Courtesy of the Trustees, Florence Gould Foundation)

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Académie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.

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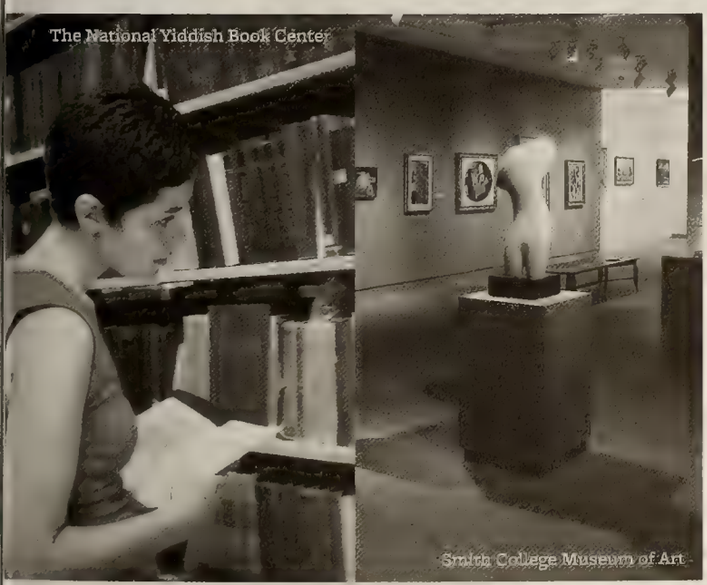

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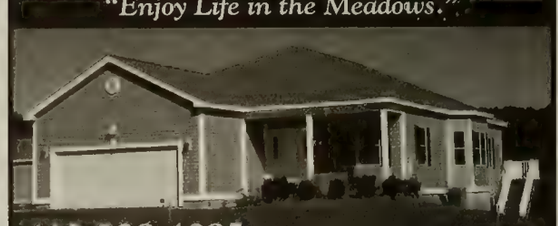


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Opera

Opera Double Bill:
Karol Szymanowski's
HARNASIE and
KING ROGER (The Shepherd)
July 25, 27, 31, August 2, 3
American Symphony Orchestra
Conducted by Leon Botstein

Wroclaw Opera Chorus
Directed and designed by Lech Majewski
Choreographed by Noemie Lafrance

Dance

World Premiere
ROMEO & JULIET, ON MOTIFS OF SHAKESPEARE
July 4, 5, 6, 8, 9
Music by Sergey Prokofiev
Choreography by Mark Morris
Performed by the Mark Morris Dance Group

American Symphony Orchestra
Conducted by Leon Botstein

Theater

UNCLE VÁNYA
July 9–13, 16–20
Written by Anton Chekhov
Directed by Erica Schmidt
With Peter Dinklage as Uncle Ványa

Musical Theater

OF THEE I SING
August 1–3, 6–10
Music by George Gershwin
Lyrics by Ira Gershwin
Book by George S. Kaufman and Morrie Ryskind
Conducted by James Bagwell
Directed and choreographed by Will Pomerantz

Bard Music Festival

Nineteenth Season
PROKOFIEV AND HIS WORLD
August 8–10, 15–17
Two weekends of concerts, panels, and other events bring the musical world of Sergey Prokofiev vividly to life.

Film Festival

Cinéma Transcontinentale: America, Russia, and France in the 1930s
July 6 – August 14
A varied look at the first, formative decade of the "talkies" through a select mix of classics and lesser-known masterpieces, with special focus on two American genres beloved by Sergey Prokofiev: the musical and the screwball comedy. Also, Prokofiev's two great collaborations with Sergei Eisenstein, *Alexander Nevsky* and *Ivan the Terrible, Parts I* and *II*.

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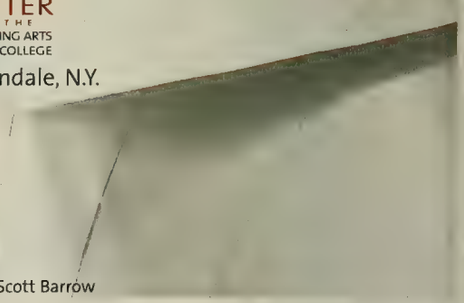
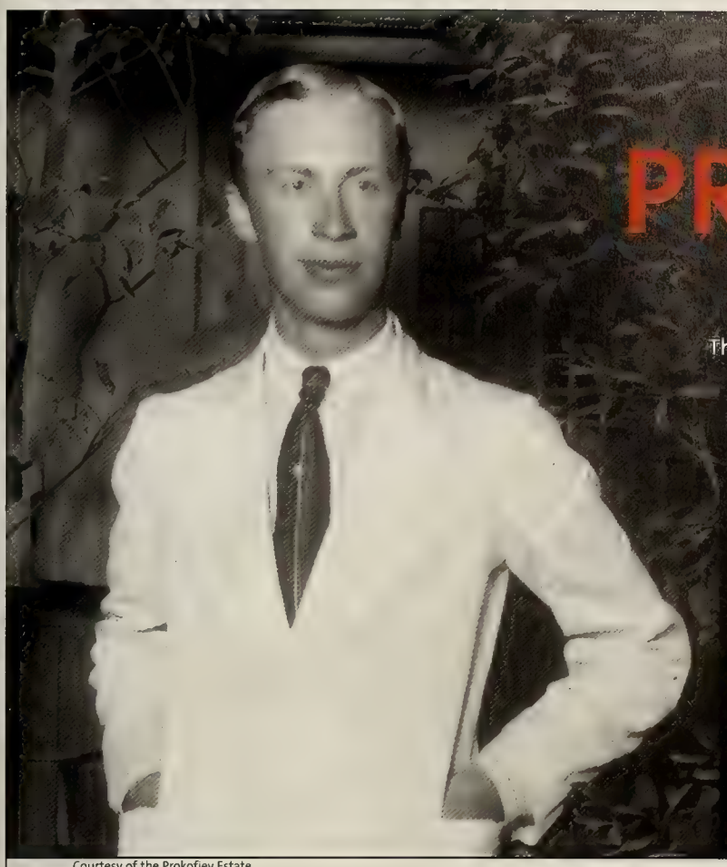


Photo: Scott Barrow



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WEEKEND ONE AUGUST 8–10
FROM EAST TO WEST

FRIDAY, AUGUST 8

PROGRAM ONE
FROM RUSSIA AND BACK: THE CAREER OF SERGEY PROKOFIEV
Works by Prokofiev

SATURDAY, AUGUST 9

PROGRAM TWO
BEFORE EMIGRATION: TEACHERS AND INFLUENCES
Chamber works by Prokofiev, Tcherepnin, Glière, Taneyev, Medtner, Stravinsky, Glazunov

PROGRAM THREE
THE SILVER AGE: MYSTIC SYMBOLS
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Lyadov, Rimsky-Korsakov, Scriabin, Achron

SUNDAY, AUGUST 10

PROGRAM FOUR
THE PARIS YEARS
Chamber works by Prokofiev, Poulenc, Honegger, Milhaud, Satie, Ravel, Tailleferre, Stravinsky, Auric

PROGRAM FIVE
THE CULT OF THE CHILD
Works by Prokofiev, Poulenc, Ravel, Carpenter, Satie

WEEKEND TWO AUGUST 15–17
THE FAUSTIAN PACT

FRIDAY, AUGUST 15

PROGRAM SIX
WHITE RUSSIANS ABROAD
Choral works by Prokofiev, Grechaninoff, Rachmaninoff, Stravinsky, Obukhov

SATURDAY, AUGUST 16

PROGRAM SEVEN
FROM BROADWAY TO GORKY STREET
Songs by Prokofiev, Duke, Gershwin, Kern, Porter, Dunayevsky, Shostakovich

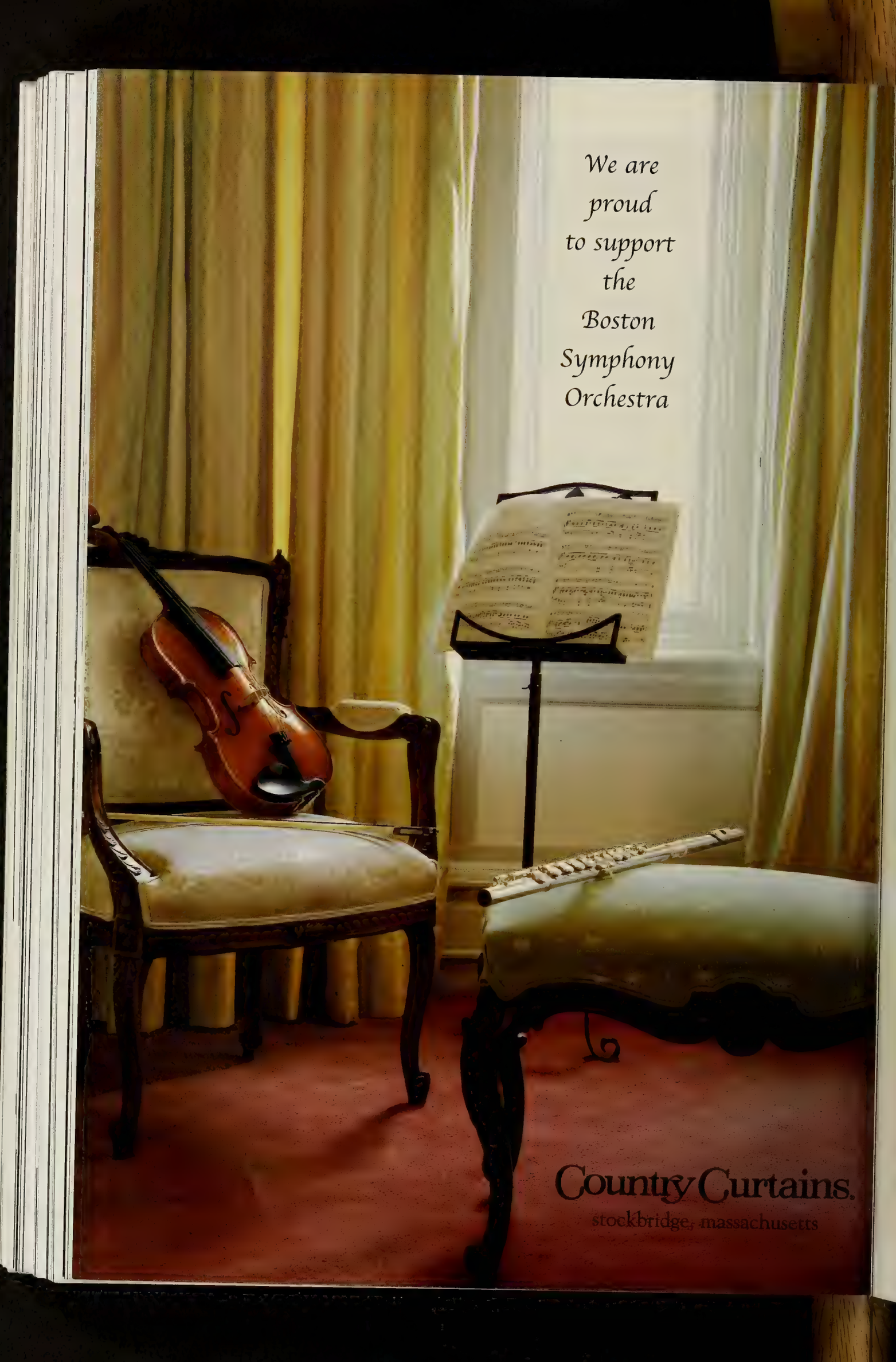
PROGRAM EIGHT
THE RETURN TO THE U.S.S.R.
Chamber works by Prokofiev, Shostakovich, Khachaturian, Feinberg

PROGRAM NINE
MANUFACTURING A SOVIET SOUND
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Shebalin, Myaskovsky

SUNDAY, AUGUST 17

PROGRAM TEN
FORMALISM: CHALLENGE AND RESPONSE
Chamber works by Prokofiev, Shostakovich, Kabalevsky, Shcherbachyov

PROGRAM ELEVEN
20TH-CENTURY RUSSIA: NOSTALGIA AND REALITY
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Dukelsky, Rachmaninoff


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SEIJI OZAWA HALL AT TANGLEWOOD

July 30–August 21, 2008

Table of Contents

Wednesday, July 30, 7pm

2 FREIBURG BAROQUE ORCHESTRA
GOTTFRIED VON DER GOLTZ, director; CHRISTIAN GERHAHER, baritone; LORENZO COPPOLA, clarinet; TEUNIS VAN DER ZWART, horn
Mozart-Akademie (All-Mozart program)

Thursday, July 31, 7pm (Prelude Concert)

14 SHANGHAI STRING QUARTET
Selections from *ChinaSong*, and music of Ravel

Thursday, July 31, 8pm

18 CHANTICLEER and the SHANGHAI STRING QUARTET
Music of Chen Yi, Sametz, Stucky, and Ligeti

Thursday, August 7, 8pm

25 TASHI
Music of Josquin and Morley (recomp. Wuorinen), Takemitsu, and Messiaen

Wednesday, August 13, 8pm

36 FREDERICA VON STADE, mezzo-soprano; MATHIEU DUFOUR, flute; PETER GRUNBERG, piano
Music of Rorem, Faure, Schubert, Strauss, Roussel, Poulenc, Taffanel, Thomas, Ravel, Heggie, Martin, and others

Thursday, August 14, 8pm

44 KRONOS QUARTET
Music of Rós, Zorn, Vrebalov, Prutsman, Narayan, Reich, and others

Monday, August 18, 8pm

52 TANGLEWOOD MUSIC CENTER ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS conducting; EMANUEL AX, piano
Music of Strauss, Albéniz, and Falla

Wednesday, August 20, 8pm

63 BEAUX ARTS TRIO
Music of Dvořák, Kurtág, and Ravel

Thursday, August 21, 8pm

64 BEAUX ARTS TRIO
All-Schubert program

2008 Tanglewood

SEIJI OZAWA HALL

Wednesday, July 30, 7pm
Florence Gould Auditorium, Seiji Ozawa Hall

FREIBURG BAROQUE ORCHESTRA
GOTTFRIED VON DER GOLTZ, director
CHRISTIAN GERHAHER, baritone
LORENZO COPPOLA, clarinet
TEUNIS VAN DER ZWART, horn

MOZART-AKADEMIE
ALL-MOZART PROGRAM

Symphony No. 36 in C, K.425, *Linz*: I. Adagio—Allegro spiritoso

Aria, "Rivolgete a lui lo sguardo," K.584 (originally intended for Guglielmo in *Così fan tutte*, Act I)

CHRISTIAN GERHAHER

Symphony No. 36 in C, K.425, *Linz*: II. Andante and III. Menuetto

Aria (Figaro), "Se vuol ballare," from *Le nozze di Figaro*, Act I

Mr. GERHAHER

Symphony No. 36 in C, K.425, *Linz*: IV. Presto

{ I n t e r m i s s i o n }

Texts and translations of the arias begin on page 6.

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Clarinet Concerto in A, K.622

Allegro
Adagio
Rondo: Allegro

LORENZO COPPOLA

Aria (Figaro), "Non più andrai," from *Le nozze di Figaro*, Act I

Mr. GERHAHER

Recitative and Aria (Count Almaviva), "Hai già vinto la causa... Vedrò mentre io sospiro" from *Le nozze di Figaro*, Act III

Mr. GERHAHER

{ I n t e r m i s s i o n }

March in D, K.385a

Horn Concerto No. 1 in D, K.412 (386b)

Allegro
Rondo: Allegro

TEUNIS VAN DER ZWART, horn

Symphony No. 34 in C, K.338

Allegro vivace
Andante di molto
Allegro vivace

NOTES ON THE PROGRAM

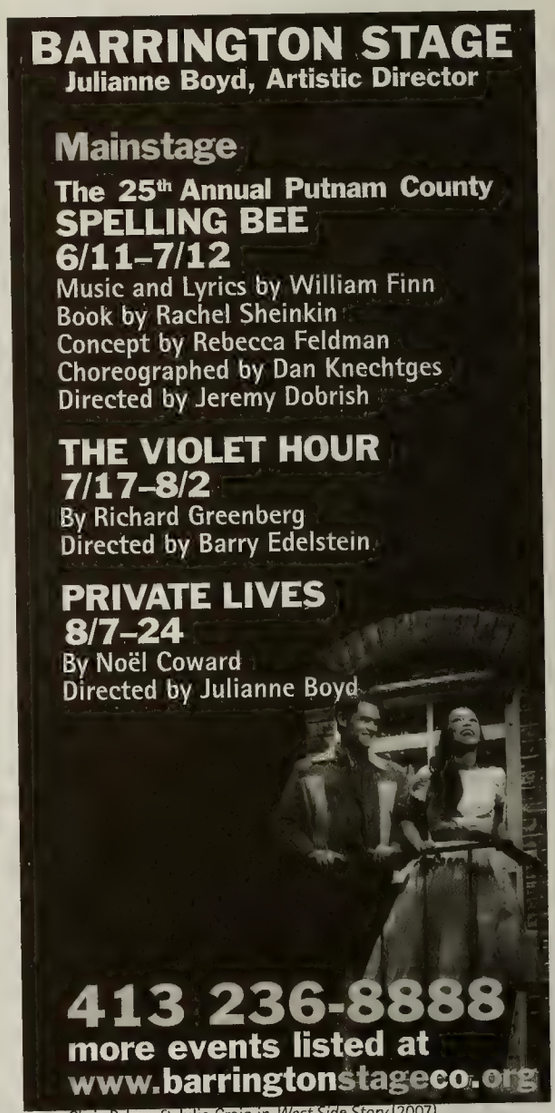
Every generation assumes that its way of designing concert programs is natural and right just as we assume the same thing about our hairstyles and clothes, and we are startled—maybe amused, maybe dismayed—when we see ourselves in photographs from thirty years ago. Concert programs that begin with the *Eroica* or the Mahler Fifth and finish with an overture or the *Siegfried Idyll* feel peculiar to us—back to front or upside down—although in many places they were quite "normal" a long way into the last century. Programs from Beethoven's time, or Mozart's, also surprise us by their length, by their delight in the miscellaneous, and—most shocking to today's audiences, who have been terrorized out of clapping between movements even when the music begs for it—separating the movements of a symphony rather than playing them one right after the other. One specific change of taste might also be mentioned—an unhappy one for many of us—and that is the decline of interest

in singing and singers. But as we look at this evening's offering by the Freiburg Baroque Orchestra, we see the movements of Mozart's *Linz* Symphony split apart, and four opera arias have made their way into the show. It is not how one would always want to hear the *Linz,* but I would bet that tonight we hear its Andante and finale more attentively with these movements newly placed in their surroundings.

The *Linz* Symphony is named for Austria's third-largest city, where Mozart composed it on the road in four autumn days of 1783. We might rather forget that Linz is where Hitler grew up and that he had extremely ambitious post-war plans for it, but we readily smile at the thought of a heady torte tasting of raspberry jam, almond, clove, and cinnamon, and of course we do so as well at the recollection of this no less delicious symphony. The main purpose of Mozart's journey from Vienna to Salzburg had been to present his new wife to his difficult and possessive father. The visit had not gone well, and the young couple was happy to be homeward bound. Arriving at Linz, Mozart was greeted not only with the news that he and Constanze were to stay at the *palais* of family friends, but that his host had arranged a concert for five days hence at which he was expected to present a symphony. He had none with him, but he did not shrink from the challenge of coming up with a new one in one hundred hours.



Garrett Ammon of Trey McIntyre Project; photo Jonas Lundqvist



Chris Peluso & Julie Craig in *West Side Story* (2007).

It was a grandly inventive work that Mozart produced so speedily: you get the sense of an enormous advance in both ambition and skill since the *Haffner* Symphony of the previous year. For the first time he begins with a slow introduction, declamatory at the outset, then yielding and full of pathos. The suspense it creates is dissolved in a fiery and festive Allegro. The slow movement seems constantly to yearn for minor-mode harmonies, and, unusually for symphonies of that time, Mozart puts the trumpets and drums to work rather than having them wait in silence for the concluding movements. The minuet is courtly, the Trio demurely rustic. The finale brings back the first movement's bubbly exuberance in heightened form.

But before we get to these later movements, we have twice visited the opera house. "Rivolgete a lui lo sguardo" is one of Mozart's most richly imagined opera arias. He wrote it in 1789 for *Così fan tutte,* but discovered during rehearsals that it was all too rich and threw the scene off balance. He replaced it by the simpler and shorter "Non siate retrosi," but his original inspiration is something not to be missed.

In *Figaro's Wedding,* the Mozart opera that bears his name, Figaro has come to occupy quite a responsible position in the household of Count Almaviva. In his previous life, Figaro, then a barber, an excellent vantage point for knowing everybody's business, was a resourceful arranger of all sorts of things for all sorts of people: one of these was to help the young Almaviva to reel in the even younger Rosina. Now, a few years on, and having learned a thing or two from his own betrothed, Susanna, he is wiser to the ways of the world and even a bit cynical. "Se vuol ballare" is his "I-can-play-this-game-too" remand to the Count's plan to have his way with Susanna before the wedding actually takes place (a "privilege" referred to in those days as the Count's "*droit du seigneur*"). In "Non più andrai" (in the second part of this program) he bids a sardonic farewell to Cherubino, a page in the same establishment who because of the vigor of his teenage hormones needs to be moved to where the ladies of the household are safely beyond his reach and started on a military career.

Right after this we return to the turbulent Almaviva household. The Count's goal here is still to score with Susanna, who is about to marry Figaro and by light years the smartest person on that stage. Cleverly misleading him, she lets him assume that while his servants find their pleasure where they seek it, he is deprived of fulfillment. He is as ardent as when we met him as an eager swain in Rossini's *Barber of Seville,* but ardor has been transformed by jealousy and rage. Mozart has delayed this, his first aria, until more than halfway through the opera, but now his dramatic and vocal opportunity is tremendous.

Following the first of the two intermissions we traverse one of Mozart's most magical concertos, the one he wrote for the clarinetist Anton Stadler. It was the last year of his life, 1791, and this was the last major work he completed. Like the *Linz* Symphony and the Horn Concerto that arrives later in the program, this composition was an act of friendship. Stadler and Mozart had met in 1784, and theirs was a connection that gave the composer much delight. And what Stadler's artistry gave Mozart goes beyond delight: his musicality, his Italianate vocality, and his elegant fluency represented the *ne plus ultra* in instrumental playing, and it may well be that the only comparable performer Mozart knew was himself at the piano.

There is a recognizable Mozart-in-A-major mood, softly lit, more intimate than impassioned, the physical energy somewhat muted. This concerto as well as the quintet Mozart had written for Stadler two years before represent this tone to perfection. The sheer sound, everywhere, is of transcendent beauty, and the slow movement, an Adagio, a relatively rare designation for Mozart, explores realms of profound seriousness. The finale, with its heart-stopping brief silences near the end, is worthy of what comes before. Describing this rondo, H.C. Robbins Landon aptly invoked a line from *The Winter's Tale*: "[The] heart dances, but not for joy."

After the second interval we come to the final chapter of this concert, begun with a bright march. This is followed by another "friendship concerto," one of a series for Joseph Leutgeb, principal horn during Mozart's young years at Salzburg but who had moved to Vienna where, along with keeping up his musical activities he ran a cheese store.* Playing the horn is not easy now: in the pre-valve days of the eighteenth century it was a lot harder, but Mozart's concertos for Leutgeb offer as many delights to the listener as challenges for the soloist. Leutgeb was obviously an undaunted soloist. This concerto, usually identified as No. 1, was actually Mozart's fourth and last. It is also unfinished, the composer having written two movements between 1786 and 1788, plus the beginning of a finale dating from 1791.

We end with one of the most brilliant and joyous of Mozart's symphonies, No. 34, dated 1780. According to French taste at the time, it has three movements only—no minuet. One of the memorable pleasures of Mozart's musical life was the opportunity of leading it in Vienna with an orchestra that boasted forty violins, ten violas, eight cellos, ten basses, and six bassoons. It was "*magnifique,*" he told his father, and "had every sort of *succès.*" One can well imagine!

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

*Leutgeb was not the only associate of Mozart's to venture into the grocery business. Lorenzo Da Ponte, librettist of *Figaro, Don Giovanni,* and *Così fan tutte,* emigrated to America in 1805 and, en route to becoming the first professor of Italian at King's College (now Columbia University), for a while ran a *salumeria* in Morristown, New Jersey.

Aria, "Rivolgete a lui lo sguardo," K.584
(originally intended for Guglielmo in *Così fan tutte*, Act I)

Rivolgete a lui lo sguardo	Turn your glance his way
e vedrete come sta.	and see his condition.
Tutto dice: io gelo, io ardo...	Everything says: I freeze, I burn...
idol mio, pietà!	my idol, have pity!
E voi, cara, un sol momento	And just for a moment, my dear,
il bel ciglio a me volgete,	turn your beautiful eyes toward me,
e nel mio ritroverete	and in mine you will find
quel che il labbro dir non sa.	that which lips cannot say.
Un Orlando innamorato	An Orlando in love
non è niente in mio confronto;	is nothing compared to me;
un Medoro il sen piagato	the wounded breast of a Medoro
verso lui per nulla io conto;	I count for nothing compared to him.
son di foco i miei sospiri,	My sighs are of fire,
son di bronzo i suoi desiri.	his desires are of bronze.
Se si parla poi di merito,	Where worthiness is concerned,
certo io sono, ed egli è certo,	I am certain, and he is certain,
che gli uguali non si trovano	that you will not find our equals
da Vienna al Canadà.	from Vienna to Canada.

Siam due Cresi per richezza,
due Narcisi per bellezza;
in amor i Marcantoni
verso noi sarian buffoni;
siam più forti d'un Ciclopo,
letterati al par di Esopo;
se balliamo, un Pich ne cede,
sì gentil e snello è il piede.
Se cantiam col trillo solo
facciam torto all'usignolo,
e qualch' altro capitale
abbiam poi che alcun non sa.
(Bella, bella, tengon sodo:
Se ne vanno ed io ne godo.)
Eroine di costanza,
specchi son di fedeltà.

LORENZO DA PONTE

For riches we are two Croesuses,
for beauty two Narcissuses;
in the matter of love, Marc Antonys
are clowns compared to us.
We are stronger than a Cyclops,
as well-educated as Aesop;
when we dance, Puck has to give up,
so graceful and nimble are our feet.
When we sing our trills
we embarrass the nightingale,
and heaven knows
what other talents we have.
(Well, well, they don't give up.
They are leaving and I'm enjoying it.)
Heroine of constancy,
we are the very mirrors of honor.

Trans. © LUCY E. CROSS

Aria (Figaro), "Se vuol ballare," from *Le nozze di Figaro*, Act I

Se vuol ballare, Signor Contino,
il chitarrino le suonerò.
Se vuol venire nella mia scuola
la capriola le insegnerò.
Saprò... ma piano,
meglio ogni arcano
dissimulando
scoprir potrò!
L'arte schermendo, l'arte adoprando,
di qua pungendo, di là scherzando,
tutte le macchine rovescerò.
Se vuol ballare, Signor Contino,
il chitarrino le suonerò.

LORENZO DA PONTE

If you want to dance, my dear little Count,
I'll play the tune for you on my guitar.
If you want to attend my school
I'll teach you all the moves.
I'll know how... but gently!
best to hide all our secrets:
by dissembling
I can discover it all.
The art of fencing, the arts I'll adopt,
stinging here, joking there,
All your plots I'll overthrow!
If you want to dance, my dear little Count
I'll play the tune for you on my guitar.

Trans. HANNA KILPATRICK

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Aria (Figaro), "Non più andrai," from *Le nozze di Figaro*, Act I

Non più andrai, farfallone amoroso,

notte e giorno d'intorno girando;
delle belle turbando il riposo

Narcisetto, Adoncino d'amor.
Non più avrai questi bei pennacchini,

quel cappello leggero e galante,
quella chioma, quell'aria brillante,
quel vermiglio donnesco color.
Tra guerrieri, poffar Bacco!
Gran mustacchi, stretto sacco.
Schioppo in spalla, sciabla al fianco,
side,
collo dritto, muso franco,
un gran casco, o un gran turbante,
molto onor, poco contante!
Ed invece del fandango,
una marcia per il fango.
Per montagne, per valloni,
con le nevi e i sollioni.
Al concerto di tromboni,
di bombarde, di cannoni,
che le palle in tutti i tuoni
all'orecchio fan fischiar.
Cherubino alla vittoria:
alla gloria militar!

LORENZO DA PONTE

No more you'll wander, my amorous
little butterfly,
Flitting about by day and night
Disturbing the rest of all those
pretty women
My little Narcissus, young Adonis of love
No more you'll have these pretty little
feathers,
This smart and jaunty cap,
Those curls and that lively air
Those rosy, girlish cheeks.
Among soldiers, by Bacchus!
Great moustaches, well-guarded knapsack
A gun at your shoulder, a sabre at your

Head held high, bold of face
A great helmet, or a big turban,
Plenty of honour, but not much money,
And instead of the fandango
A march through the mud!
Over mountains, through the valleys
In the snow and burning sun
To the music of trumpets,
Of shells and cannon-balls
Whistling past
Making your ear sing!
Cherubino, to victory
And military glory!

Trans. HANNA KILPATRICK

Recitative and Aria (Count Almaviva), "Hai già vinto la causa... Vedrò mentre io sospiro" from *Le nozze di Figaro*, Act III

Hai già vinto la causa!
Cosa sento!
In qual laccio io cadea?
Perfidi! Io voglio...
Di tal modo punirvi—A piacer mio
la sentenza sarà.... Ma s'ei pagasse
la vecchia pretendente?
Pagarla! In qual maniera!
E poi v'è Antonio,
che a un incognito Figaro ricusa
di dare una nipote in matrimonio.
Coltivando l'orgoglio
di questo mentecatto...
Tutto giova a un raggiro...
il colpo è fatto.

Vedrò mentre io sospiro,
felice un servo mio!
E un ben ch'invan desio,
ei posseder dovrà?

"You've already won your case"!
What do I hear!
What trap have I fallen into?
Traitors! I want...
I'll punish you—the sentence shall be
to my pleasure.... But if he pays
that old suitor of his?
Pay her! How?
And then there's Antonio,
who'd refuse to give his niece in marriage
to a nameless man such as Figaro.
Flattering the pride
of this half-wit...
Everything accords to my plans...
the case is won.

Shall I see, while I suffer,
a servant of mine happy!
And the beauty which I desire in vain,
should he possess her?

Vedrò per man d'amore
unita a un vile oggetto
chi in me destò un affetto
che per me poi non ha?
Ah no, lasciarti in pace,
non vo' questo contento,
tu non nascesti, audace,
per dare a me tormento,
e forse ancor per ridere
di mia infelicità.
Già la speranza sola
delle vendette mie
quest'anima consola,
e giubilar mi fa.

LORENZO DA PONTE

Shall I see the hand of love
unite to a low-born suitor
she who arouses in me a tenderness
which she doesn't feel for me?
Ah no, I don't want
to leave this happiness in peace.
You weren't born, audacious man,
to be my torment,
and perhaps to laugh
at my unhappiness.
Already, only the hope
of my vengeance
consoles this spirit,
and makes me rejoice.

Trans. HANNA KILPATRICK

Guest Artists

Freiburg Baroque Orchestra

By now the Freiburg Baroque Orchestra should have deleted the term "Baroque" from their name, given that their repertoire has long since included classical, romantic, and contemporary music, with the result that "Baroque" might sound like an unnecessary restriction. The musicians, however, still regard works from the seventeenth and eighteenth centuries as their "home ground," and in the last decade, due to their great international success, their name has become synonymous with excellence and top-class playing, a delight in experimentation, and a passion for music. The "Freiburgers" perform in the world's largest concert halls, often with artists like René Jacob, Ivor Bolton, Trevor Pinnock, Cecilia Bartoli, Thomas Quasthoff, Andreas Staier, the Arditti Quartett, the Orchestra of the Age of Enlightenment, the ensemble recherche, or even the actress Jutta Lampe. Be it with a conductor or under the artistic direction of Gottfried von der Goltz or



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Petra Müllejans, the FBO's principle is to be as open-minded as possible about both repertoire and the size of the orchestra. Hence, the Freiburgers perform complex operas and chamber music, Baroque concertos and large-scale romantic symphonies, and sometimes (on special occasions) even contemporary music. Together the orchestra's 25 "regulars" are independent partners in a commercial company of their own. The FBO presents its own concert series in Freiburg (Konzerthaus), Stuttgart (Liederhalle), and Berlin (Philharmonie), and its fruitful work is documented by the successful collaboration with the French recording label harmonia mundi France.

Gottfried von der Goltz



As the artistic director of the Freiburg Baroque Orchestra, Gottfried von der Goltz "conducts" the ensemble from his position as leader at the first desk, actually modelling himself on Johann Georg Pisendel and his active way of conducting an ensemble. In the eighteenth century, Pisendel conducted the Dresden Court Orchestra from his violin desk, transforming the position of leader into a role of greater responsibility. Gottfried von der Goltz began his early studies with his father, Konrad von der Goltz. He later studied under Ramy Shevelov in Hannover, going on to complete his training at New York's Juilliard School, and finally with Rainer Kussmaul at the Freiburg Conservatory. At the age of twenty-one, Gottfried von der Goltz was a member of the North German Radio Symphony Orchestra in Hamburg. Two years later, he left this secure position for the artistically more challenging work with the FBO. Today Gottfried von der Goltz is internationally one of the most acclaimed virtuosos on the Baroque violin and a much sought-after teacher. Since 2004 he has been Professor of Violin at the Freiburg Conservatory. The success of his recording projects with the Apponyi Quartet and the FBO are testimony to his remarkable standing as an instrumentalist.

Christian Gerhaher



This summer Christian Gerhaher makes his debut with the Orchestra della Scala (Mahler's *Lieder eines fahrenden Gesellen* led by Gustavo Dudamel), gives master classes on Mahler, Schubert, and Schumann at Aldeburgh, and returns to North America. His appearances include an all-Schumann recital with Ingo Metzmacher, Schubert songs with pianist Andreas Haefliger at the Aspen Music Festival, and Mozart arias on tour with the Freiburg Baroque Orchestra at Tanglewood, the Mostly Mozart Festival, and Festival International de Lanaudière. In November 2008 Mr. Gerhaher will make his Boston Symphony debut in *Carmina burana* under Rafael Frühbeck de Burgos. He performs recitals with pianist Gerold Huber at the Eastman School of Music (Rochester, NY), at Palais du Montcalm (Quebec City), and at Spivey Hall (Georgia). In January 2009 he debuts with the Montreal Symphony in Mahler's *Das Lied von der Erde* with Kent Nagano; the program also tours to Madrid, Paris, and Luxembourg. As artist-in-residence for the upcoming season with the WDR Orchestra in Cologne, he will perform in projects led by Semyon Bychkov, Heinz Holliger, and Lothar Zagrosek, and in chamber music with members of the orchestra and pianist Gerold Huber. Additional orchestral highlights include the Berlin Philharmonic (Schumann's *Das Paradies und die Peri* with Sir Simon Rattle), the Orchestre Philharmonique de Strasbourg (Brahms's *German Requiem* with Marc Albrecht), the Deutsches Symphony Orchestra in Berlin (concert performances of Humperdinck's *Königingskinder* with Ingo Metzmacher), and the Camerata Academia Salzburg (Mahler's *Kindertotenlieder* with Gerd Albrecht and Veress's *Elegie* with Heinz Holliger). March 2009 brings his Teatro Real Madrid debut as Wolfram in *Tannhäuser*. Recital appearances take him to Vienna,

Paris, Florence, Brussels, and London. In 2007-08 Christian Gerhaher performed recitals at the Vocal Arts Society in Washington, DC; at Middlebury College Center for the Performing Arts in Vermont; at the André Turp Musical Society in Montreal; at Weill Recital Hall at Carnegie Hall; and at the Yale University School of Music, where he also gave master classes. He has sung *Carmina burana* with several orchestras and recorded the work with Sir Simon Rattle and the Berlin Philharmonic (EMI). Mr. Gerhaher's Royal Concertgebouw Orchestra debut was in Dvořák's *Biblical Songs* under Nikolaus Harnoncourt; his most recent performance there, the title role in Schumann's *Faust-Szenen*, was recorded for future release (RCO Live). Far East appearances include Mahler's *Lieder eines fahrenden Gesellen* with Herbert Blomstedt and the NHK Symphony in Tokyo, Nagoya, and Okayama; and Schubert song recitals in Tokyo and Nagoya. Christian Gerhaher is under exclusive contract with RCA Red Seal. His latest disc, *Melancholie*—songs of Robert Schumann with pianist Gerold Huber—has received critical acclaim, and *Abendbilder*, songs of Franz Schubert, was named the best solo vocal recording of 2006 by *Gramophone* magazine.

Lorenzo Coppola



Lorenzo Coppola received his final diploma in early clarinet at the Royal Conservatory of The Hague (Holland), with Eric Hoeprich, in 1995. He performs with such ensembles as the Freiburg Baroque Orchestra, La Petite Bande under Sigiswald Kuijken, Les Arts Florissants under William Christie, the Orchestra of the Eighteenth Century under Frans Brüggen, and La Grande Ecurie et la Chambre du Roy under Jean-Claude Malgoire. In addition, Mr. Coppola is a member of several chamber music ensembles, including the Ensemble Zefiro, Gruppe 1828, Kuijken Quartet, Context, and the Manon Quartet. Lorenzo Coppola is professor of historical clarinet at the ESMuC (Escola Superior de Musica de Catalunya) in Barcelona and also holds a professorship for historical clarinet at the Conservatory in Verona.

Teunis van der Zwart



Teunis van der Zwart studied at the Royal Conservatory in The Hague with Vicente Zarzo and at the Conservatory of Maastricht with Erich Penzel. A prize-winner in the 1989 Bad Harzburg Natural Horn Competition, he subsequently decided to become a worldwide ambassador for the natural horn. He has made numerous recordings and performed concerts with many orchestras and chamber music groups around the world, including the Amsterdam Baroque Orchestra, the Orchestre des Champs-Élysées, Nachtmusique, and the Akademie für Alte Musik Berlin. He is currently the principal horn player of both the Orchestra of the Eighteenth Century and the Freiburg Baroque Orchestra. In the Mozart year of 2006, he appeared as soloist in and recorded Mozart's horn concertos with both ensembles. Teunis van der Zwart can also be heard playing the famous horn solo in Bach's B minor Mass, on the Netherlands Bach Society recording of the work conducted by Jos van Veldhoven. Recent performing and recording activities include Haydn's Horn Concerto with Japan's Orchestra Libera Classica under Hidemi Suzuki, Brahms's Horn Trio with violinist Isabelle Faust and pianist Alexander Melnikov, and Ferdinand Ries's Concerto for Two Horns with the Kölner Akademie conducted by Michael Willens. As a soloist, teacher, and lecturer, Teunis van der Zwart has appeared in many concert series and festivals in Europe, the United States, Japan, and Australia. He is on the faculty of the conservatories in Amsterdam and The Hague and conductor of the Chamber Orchestra Musica d'Amore.

Freiburg Baroque Orchestra

Flute Susanne Kaiser • Daniela Lieb

Oboe Katharina Arfken • Saskia Fikentscher

Bassoon Donna Agrell • Benjamin Aghassi

Horn Teunis van der Zwart • Bart Aerbeydt

Trumpet Friedemann Immer • Jaroslav Roucek

Timpani Peppie Wiersma

Mandolin Mauro Squillante

Violin I Gottfried von der Goltz • Brian Dean • Gerd-Uwe Klein • Peter Barczi • Eva Borhi • Klaus von Niswandt

Violin II Kathrin Tröger • Brigitte Täubl • Annelies van der Vegt • Karin Dean • Christoph Hesse

Viola Christian Goosses • Ulrike Kaufmann • Werner Saller • Hugo Bollschweiler

Cello Guido Larisch • Felix Knecht • Ute Sommer

Double Bass Miriam Shalinsky • Joe Carver

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Prelude Concert
Wednesday, July 31, 7pm
Florence Gould Auditorium, Seiji Ozawa Hall

SHANGHAI STRING QUARTET
WEIGANG LI, violin
YI-WEN JIANG, violin
HONGGANG LI, viola
NICHOLAS TZAVARAS, cello

arr. YI-WEN JIANG — Selections from *ChinaSong*
Yao Dance
Shepherd's Song
Harvest Celebration

RAVEL — String Quartet in F
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Très lent
Vif et agité

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NOTES ON THE PROGRAM

YI-WEN JIANG, SECOND VIOLINIST OF THE SHANGHAI QUARTET, WRITES ABOUT THE MUSIC THAT OPENS THIS PROGRAM:

Some years ago I developed the idea of arranging a few sets of Chinese folk songs along with popular music by various Chinese composers. I grew up with many of these pieces, and played some as solo works for violin and piano during the difficult days of the Cultural Revolution.

These works are short and diverse, some based upon traditional folk songs, and oth-

ers composed recently. Although their musical style is not structured or sophisticated, the pieces seem to be accessible and enjoyable for a general audience. The themes speak to the individual listener because they are expressive, direct and easily absorbed and understood. I asked myself: "Why not arrange them for string quartet, which is the form I love the most? That way I can play beautiful Chinese music again and also bring it to a wider audience with my group, the Shanghai Quartet."

I sifted through many songs and began arranging them for string quartet or small ensemble. Some of the folk songs are usually performed by a singer, violin, or piano; or by Chinese traditional instruments such as the pipa, erhu or suona (a double-reed wind instrument, almost like an oboe), and bamboo flute. But I didn't want simply to imitate traditional Chinese instruments when we play those pieces. I tried to make the harmony and the structure closer to traditional western styles. The idea is that Chinese music can be played on western instruments and thus can be enjoyed internationally.

The use of folk materials of China's minority nationalities was extremely popular among Chinese composers during 1960-1980. The "Yao Dance" was originally written by Mao Yuan and Tie-Shan Liu, based on a folk song of Yao, a mountain village in GuiZhou, in the southwest region of China. The work has three large sections, and within each section there are two themes. In the opening, the viola and cello, playing a soft pizzicato, hint at the arrival of nightfall. Some Yao dancers, dressed in floating, colorful garments, gather in the moonlight. The second violin then plays a simple but expressive melody as a beautiful young girl starts to dance. The rest of the dancers join her soon thereafter. The theme suddenly takes on an ardent and rough character, suggesting a group of young men that cannot refrain from dashing into the group of dancing young girls. The strong contrast in the music depicts the striking personalities of the Yao people. The middle section is in 3/4 time, and its melody moves back and forth between a singing quality and a rhythmic dancing figure, as if two young lovers are expressing their adoration for each other. In the recapitulation the viola starts the first theme before being joined by the other strings. The second theme is more vivid and passionate, with each voice alternating its entrance until the whole quartet comes together in a loud and fast coda, suggesting the climax of the evening celebration.

"Shepherd's Song" is a popular folk song stemming from the Chinese autonomous region of Inner Mongolia. It was often played on a traditional two-stringed Mongolian instrument called a "horse-head qin," because there is a hand carved horse's head on the top of the qin instead of a scroll. There are several versions of this piece, including one by the famous Chinese composer Han-Kun Sha, who arranged "Shepherd's Song" for violin solo with piano accompaniment. As the shepherd puts his cattle out to graze, the surroundings inspire him to express his love of nature and his feelings of nostalgia for his homeland. He sings, "White clouds are floating in the blue sky. Under the clouds there is a flock of snow white sheep." The lyrical melody brims with deep emotion. The free rhythm and Dvořákian harmony in the lower strings' arpeggio figures create a quiet, misty atmosphere, suggesting patches of soft clouds floating over meadows. The music reaches a passionate climax before subsiding again into an atmosphere of tranquility and peace. We in the Shanghai Quartet were very honored that Mr. Han-Kun Sha was in the audience for our performance of this piece in Shanghai in November 2001. He was deeply moved and happy to hear his piece in a brand new form.

"Harvest Celebration" is an original piece by violinist and composer Jing-Ping Zhang. He composed this piece for violin with piano accompaniment while he was a professor at the Nanjing Arts Institute. The work is one of my favorites, and I have always kept it in my solo repertoire as a wonderful encore piece. For centuries the majority

of the Chinese population has lived off the land, so the harvest celebration, coming after a year of hard plowing and weeding, has always been one of the great events in people's lives. Based on four short phrases, the violin tries to imitate the sound of the suona—a double reed wind instrument with a very loud and high pitch, similar to an oboe—while drums, cymbals, and gongs (suggested by the lower strings) are beaten boisterously. The rapid switches of meter and rhythm suggest the competitive improvisations typical of traditional Chinese celebrations. The music evokes images of the peasants singing and dancing with boundless joy.

©YI-WEN JIANG, 2002

The string quartets of Claude Debussy (1862-1918) and **Maurice Ravel** (1875-1937) represent the first real extensions of that genre's possibilities since the late quartets of Beethoven, the quartets of Haydn, Mozart, and Beethoven having exemplified an era of consolidation. Those of Debussy and Ravel, standing as they do near the beginning of the twentieth century, stem from a period of experimentation as regards both their place within each composer's oeuvre and compositional trends in general. Like Franck (1822-1890) and Fauré (1845-1924) before them, Debussy and Ravel each wrote only one quartet, and each did so at the earliest stage of his career.







Thirteen years younger than Debussy, Ravel composed his quartet in 1902-03. His first large work, it received its premiere to considerable enthusiasm at the Société Nationale on March 5, 1904, two days before the composer's twenty-ninth birthday. It was not published, however, until 1910, and in a revised version; the extent of the revisions is not known. Ravel dedicated the published score to his "*cher Maître Gabriel Fauré.*" Like Debussy, Ravel was not much drawn to chamber music throughout his career; the Piano Trio, his only other important piece for small instrumental ensemble, dates from 1914. Ravel himself observed that in writing his quartet, he had responded to "a desire for musical structure," suggesting that (as seems to have been the case also with Debussy) he had approached the genre less out of general inclination than for a specific reason.

The successful premiere of the quartet was an important event for Ravel, who had failed to win first prize in the Conservatoire's Prix de Rome competition three years running, in 1901, 1902, and 1903. (In fact, a public uproar resulted when in May 1905, having reached the age limit of thirty, he competed for the last time and was not even admitted to the finals.) Though composer Gabriel Fauré, the quartet's dedicatee, had some reservations, Debussy's reaction was altogether favorable: he advised Ravel, "in the name of the gods of music, and in mine," not to change a single note. Ironically, the success of the quartet, even as it confirmed awareness of Ravel's status as the French composer equal in rank to Debussy, was used by the younger composer's partisans to herald their favorite at Debussy's expense, leading to a cooling of the friendship that had previously existed between the two.

If Debussy's quartet is primarily concerned with color, mood, and atmosphere, Ravel's opening Allegro evidences an immediate concern with clearly harmonized melody. With regard to thematic treatment and proportions, this movement behaves pretty much as a sonata-form movement "should," though the second theme explores third-related keys rather than being centered around the dominant. At the same time, the second theme is as sweetly melodic as the first, and made even more so by its doubling two octaves apart in first violin and viola.

Ravel's scherzo juxtaposes and interweaves a vigorous 6/8 pizzicato outburst and a singing melodic idea in 3/4; the Trio, marked *Lent*, develops from an atmospheric transformation of the scherzo's melodic component. The slow third movement is noteworthy for its free-flowing expansiveness, even as it retains a clear relationship to the rest of the quartet through the recurrence of a melodic phrase clearly derived from the opening movement's first theme. In the finale, Ravel reinterprets the thematic material of his opening movement, subordinating his earlier concerns with melody and clarity of form—to which he has already exhibited a conscious alternative in the rhapsodic slow movement—in favor of an all-out play of atmosphere, reaffirming that the concern with color and atmosphere (so central to Debussy's quartet from the start) here takes its place in Ravel's work as just one element of the larger, multi-faceted whole.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.



Guest Artists

To read about the **Shanghai String Quartet**, see page 24.

2008 Tanglewood

SEIJI OZAWA HALL

Thursday, July 31, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

CHANTICLEER
DYLAN HOSTETTER, MICHAEL MATCH, MICHAEL McNEIL, soprano
CORTEZ MITCHELL, ALAN REINHARDT, ADAM WARD, alto
BRIAN HINMAN, MATTHEW OLTMAN, TODD WEDGE, tenor
ERIC ALATORRE, GABRIEL LEWIS-O'CONNOR, JACE WITTIG, baritone and bass
JOSEPH H. JENNINGS, music director

THE SHANGHAI QUARTET
WEIGANG LI, violin
YI-WEN JIANG, violin
HONGGANG LI, viola
NICHOLAS TZAVARAS, cello

FROM THE PATH OF BEAUTY

CHEN YI
(b.1953)

From the Path of Beauty (2008)

Choir
I. The Bronze Taotie
The Shang dynasty (c.1600–c.1100 B.C.)

String Quartet
II. The Dancing Ink
The Tang dynasty (618–907)

Choir and String Quartet
III. The Ancient Totems

String Quartet
IV. The Rhymed Poems
The Song Dynasty (960–1279)

Choir and String Quartet
V. The Clay Figurines
The Han dynasty (206 B.C–220 A.D.)

Choir and String Quartet
VI. The Secluded Melody
The Six Dynasties period (497–590)

Choir and String Quartet
VII. The Village Band

{ I n t e r m i s s i o n }

2008 Tanglewood

SEIJI OZAWA HALL

BOSTON SYMPHONY ORCHESTRA
127th Season, 2007-2008

Thursday, July 31, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

CHANTICLEER and the
SHANGHAI STRING QUARTET

TEXTS AND TRANSLATIONS

CHEN YI, "From the Path of Beauty"
"As in a Dream," two poems by Li Qingzhao (Song Dynasty, 960–1279)
(English translation by Chen Yi)

I.
I remember many times/We were in the sunset/At the pavilion by the rivulet,/Got drunk and lost our way back./Returned by boat after thoroughly enjoying ourselves,/By mistake we went into the recesses of the clusters of lotus./Paddled by bending to the oars,/Roused the gulls and egrets to flight/From the sand bars.

II.
Last night fine rain, gusts of wind,/Deep sleep could not dissolve the leftover wine./I asked the person who was rolling up my curtains,/The answer was: "The begonias are still the same."/"Don't you know? Don't you know it is time/For the green to flourish and the red to wither?"

如梦令二首　　李清照[宋]
(一)
常记溪亭日暮，沉醉不知归路。兴尽晚回舟，误入藕花深处。争渡，争渡，惊起一滩鸥鹭。
(二)
昨夜雨疏风骤，浓睡不消残酒。试问卷帘人，却道"海棠依旧"。
"知否？知否？应是绿肥红瘦。"

STEVEN SAMETZ,"I Have Had Singing"

The singing. There was so much singing then and this was my pleasure, too. We all sang: the boys in the fields, the chapels were full of singing, always singing. Here I lie.
I have had pleasure enough.
I have had singing.

STEVEN STUCKY, "Cradle Songs"

Rouxinol do pico preto (Brazil)

Rouxinol do pico preto	Nightingale with the black beak,
Diexa a bago do loueiro.	Leave the fruit of the laurel tree.
Diexa dormir, meu menino,	Let the baby sleep,
Que stá no sono primeiro.	He is in his first good sleep.
Dorme, dorme meu menino,	Sleep, sleep my baby,
Que a maezinha logo vem.	Your mother will come soon.

Lulajże, Jezuniu (Poland)

Lulajże, Jezuniu, moja Perełko,	Lullaby, Jesus, my pearl,
Lulaj, ulubione me Pieścidełko,	Lullay, my beloved darling,
Lulajże piękniuchny nasz Aniołeczku,	Lullaby, our beautiful little angel,
Lulajże wdzięczniuchny świata Kwiateczku.	Lullaby, the world's graceful little flower.
Lulajże Różyczko najozdobniejsza,	Lullaby, fanciest little rose,
Lulajże Lilijko najprzyjemniejsza.	Lullaby sweetest little lily.

Buy Baby Ribbon (Tobago)

Mama gone a-mountain,	Mama's gone to the mountain,
Papa gone a-shootin',	Papa's gone shooting (hunting),
Ketch one lily robin bud,	caught one little robin bird,
Heng um up a tree top.	hung it up in a tree top.
Malatta man go knock um down	The mulatto man took it down
Buy baby ribbon.	to buy his baby a ribbon.



Stu Rosner

GYÖRGY LIGETI

Pápainé

Jaj de széles, jaj de hosszi ez az út,
klön ez a kilenc betyár elindult,
kilenc betyár, kilenc fegyve a vállán,

úgy sétálnak Pápainé udvarán.

"Pápainé, adjon Isten jó estét!"

"Fogadj Isten, kilenc betyár, szerencsét!"

"Pápainé, ne kívánjon szerencsét,
még az éjjel nagy kés járja a szivét!"

"Marcsa lányom, szaladj le a pincébe,
hozzál föl bort az aranyos iccébe!"
"Pápainé, nem köll nékünk a bora,
még az éjjel piros vérét kiontja!"

Pápainé kiszaladt az udvarra,
a két kezét a fejére kapcsolta.
"Jaj, Istenem, bocsásd meg a bümomet!
Kilenc betyár veszi el életemet!"

Megkészült már a hetényi nagy ucca,
Pápainét most viszik végig rajta;
Fekete a temetönek kapúja,
Pápainé, nem jöhetsz vissza soha.

Alas, very wide, and very long is the road
on which these nine bandits started out.
Nine bandits, carrying nine guns on their shoulders,
Who entered widow Papai's yard.

"Mrs. Pápai, may the Lord bring you a good evening!"

"May the Lord bring you outlaws good luck!"

"Mrs. Pápai, don't wish us good luck,
because tonight a knife will pierce your heart!"

"Mary, my daughter, run down to the cellar,
bring up the best wine in the golden jug!"
"Mrs. Pápai, we don't need your wine,
for tonight a knife will pierce your heart!"

Widow Pápai ran out into the yard
putting both of her hands on her head.
"My Lord, please forgive my sins!
Nine bandits are taking my life!"

The main street of Hetényi is ready now,
widow Pápai is being carried along it now.
The gate of the graveyard is black;
Mrs. Pápai, you can never come back.

Idegen Földön

1. Siralmas nékem
Siralmas nékem
idegen földön
már megnyomorodnom,
szívem meghervadt
nagy bánt miatt,
nincs már hova fognom.

Laktam földemrül,
szép szerelmemrül
mikor gondolkodom,
jutván eszemben
ott én mint éltem,
könyveimet hullatom.

1. Lament
It is miserable for me
to grow old
in exile;
my heart has withered
because of my great sadness;
I don't have anywhere to go.

When I am thinking,
it comes into my mind
how I lived in my homeland,
and then, my beautiful love,
my tears fall,
for I live on foreign land.

Please turn the page quietly.

2. Egy fekete holló
Imhol kerekedik egy fekete felho.
Abba tollászkodik egy fekete holló.
Állj meg, holló, állj meg,
vidd el levelemet
apámnak, anyámnak,
jegybéli mátkámnak.
Ha kérdik, hol vaghok,
mondjad, beteg vagyok,
idegenbe cask bujdosó bagyok.

2. A dark raven
Here a black cloud gathers
inside it, a dark raven preens.
Stop raven, stop,
take my letter straight
to my father, to my mother
and to my betrothed lover.
Tell them that I am ill,
I am in exile in foreign lands.
If they ask where I am,
Just say how I'm ailing;
far away from them I feel so lonely.

3. Vissza ne nézz
Mikor a nagy erdon kimész
arra kérlek, vissza ne nézz,
ne legyen szívednek nehéz
hogy az idegen folder mész.

3. Once the forest
When you leave the big forest,
I beg you not to look back;
don't make your heart heavy
because you are going into exile.

4. Fujodogál a nyári szél
Fujdogál a nyári szél.
hozzad az illatot,
nyári szél, felho kél
hints le rank harmatot.
Zöld erdo minden fád
aranyba foglalom,
ha látnád, elhoznád
hozzám a galambom.

4. Summer sends a gentle breeze
Summer sends a gentle breeze.
Bring me back its scent!
Summer breeze, and cloud, come
Sprinkle dew on us!
Green forest, all your trees
I will deck with gold,
if you see my beloved
and bring her to me.

Magány
Sej, elaludtam álló víz partján,
Fuvön fektemben ottan álmomban.
nott liliomszál
Le kéne venni, mellemre tuzni,
az én rózsámat kéne csókolni.
Sej, ellankadok, lassan bágyadok,
lassan bágyadok, holnap meghalok.

Oh, I fell asleep on the banks of a lake.
In my dreams, whilst lying there,
a single lily grew.
I should pick it and press it to my breast,
I should kiss my Rose.
Oh, I am getting tired, slowly getting weak,
Tomorrow I shall die.

STEVEN SAMETZ (b.1954)

I Have Had Singing

STEVEN STUCKY (b.1949)

Cradle Songs

Rouxinol do pico preto (Brazil)
Lulajze, Jezuniu (Poland)
Buy Baby Ribbon (Tobago)

GYÖRGY LIGETI (1923-2006)

Pápainé

Idegen Földön

1. Siralmas nékem
2. Egy fekete holló
3. Vissza ne nézz
4. Fujdogál a nyári szél

Magány

Chanticleer will conclude the program with signature renditions of folk, jazz, and gospel music.

Please note that texts and translations are being distributed separately.

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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Chen Yi (b.1953)
From the Path of Beauty (2008)

Chen Yi* is the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-04), Chen Yi* has served as the Lorena Searcey Cravens/Millsap/Missouri Distinguished Professor in Music Composition at

*CHEN is her family name, YI is her personal name. Chen Yi can be referred to as Dr. Chen, Ms. Chen, or Chen Yi.

the Conservatory of the University of Missouri-Kansas City since 1998. Prior to her current appointment, Chen served on the composition faculty of Peabody Conservatory at Johns Hopkins University in Baltimore (1996-98) and as composer-in-residence with the Women's Philharmonic, Chanticleer, and Aptos Creative Arts Center in San Francisco (1993-96), supported by Meet The Composer's New Residencies Program. She was elected to the American Academy of Arts and Sciences in 2005. Born April 4, 1953, in Guangzhou, China, into a family of doctors with a strong interest in classical music, Chen Yi started studying violin and piano at age three with Zheng Rihua and Li Suxin, and music theory with Zheng Zhong. She has received music degrees from the Beijing Central Conservatory and Columbia University. Dr. Chen's major composition teachers included Professors Chou Wen-chung, Mario Davidovsky, Wu Zu-qiang and Alexander Goehr. Chen Yi was the first woman to receive a master's degree in composition in China in June 1986, when she presented a full evening concert of her orchestral works in Beijing. She was also the first woman to present a full evening multimedia orchestral concert in the U.S. (the *Chinese Myths Cantata* for orchestra, choir, Chinese traditional instrumental soloists, dancers, and image projection) in May 1996, with three sold out performances in San Francisco. The China National Symphony Orchestra and Chorus presented an evening-length concert of her orchestral and choral works in Beijing in 2001 and again in 2008. She has received grants and fellowships worldwide and has been commissioned by such organizations, ensembles, and artists as the Lucerne Music Festival for the Cleveland Orchestra, Mira Wang along with the Sächsische Staatskapelle Dresden and the New York Philharmonic, Orchestra of St. Luke's, BBC Symphony Orchestra, Seattle Symphony, Yo-Yo Ma and the Pacific Symphony, Raschèr Saxophone Quartet and the Stuttgart Chamber Orchestra, Yehudi Menuhin, Emanuel Ax, Michala Petri, Evelyn Glennie and the Singapore Symphony, the St. Paul Chamber Orchestra, The Women's Philharmonic, the Brooklyn Philharmonic, the Los Angeles Philharmonic, the Chamber Music Society of Minnesota, San Francisco Contemporary Music Players, and many others. Dr. Chen's music is published by Theodore Presser Company and has been recorded on numerous occasions.

By combining Chinese and Western traditions, Chen Yi transcends cultural and musical boundaries, and serves as an ambassador for the arts, creating music that reaches a wide range of audiences and inspires people of different cultural backgrounds. She is in high demand as a lecturer at composition workshops and at concerts of her music throughout the world. She was appointed by the China Ministry of Education to the prestigious three-year Changjiang Scholar Visiting Professorship at the Beijing Central Conservatory of Music in 2006, and presently serves on the boards, advisory councils, or juries of Meet The Composer, Chamber Music America, the Fromm Music Foundation at Harvard University, the Guggenheim Memorial Foundation, American Composers Orchestra, ASCAP, the National Endowment for the Arts, and the International Alliance of Women in Music, as well as numerous other music organizations. For more information, please visit hometown.aol.com/chenyi/myhomepage/profile.html.

HERE IS CHEN YI'S PROGRAM NOTE ON "FROM THE PATH OF BEAUTY":

The work is a seven-movement song cycle for mixed choir and string quartet, which includes the first movement for choir or quartet, two movements for string quartet, and the other four movements for choir with string quartet. It was commissioned by Chanticleer and the Shanghai Quartet for the celebration of their respective 30th and 25th anniversaries, with major assistance from The Carol Franc Buck Foundation, the Fleishhacker Foundation and Kathleen G. Henschel. Additional support was provided by The Ann & Gordon Getty Foundation, J. C. Property Investment,

Tom & Patricia Klitgaard and Mary D. Lau. The work was premiered on March 13, 2008, in San Francisco, with the first New York performance on April 9, 2008, at the Metropolitan Museum of Art. The composition is dedicated to San Franciscans Peter Henschel and Gordon Lau, honoring their great devotion and contribution to the friendship between the San Francisco Bay Area and China, with the hope of continuing their legacy.

The music brings us through the history of beauty in Chinese arts, from the ancient totems to the figurines, from poetry to calligraphy, from dance to music—from the thoughts to the spirit. It is deep in expression and rich in color, lyrical yet dramatic. Throughout the piece the choir sings nonsense syllables taken from various Chinese folk songs. The image for the first movement comes from the image of the bronze taotie of the Shang Dynasty (c.1600–c.1100 B.C.), using twelve-part a cappella in clusters and banding tones, to trace back to the ritual spirit, remote yet powerful. In the second movement, *The Dancing Ink*, the strings have woodwind-like running passages, representing the exaggerated shapes and gestures in Chinese cursive from Tang Dynasty (618–907). The third movement, *The Ancient Totems*, is a delicate and mysterious combination of multi-layers for choir and strings. The string quartet plays in non-traditional textures—sometimes using dark and dense blocks of moving chords with contrast of harmonic tones in the background, sometimes imitating Chinese operatic singing and reciting. The latter are also used in *The Rhymed Poems*, which is an instrumental realization of two poems by Li Qingzhao from Song Dynasty (960–1279) in Mandarin. The fifth movement, *The Clay Figurines*, is inspired by the vivid and humorous exaggerated gesture (represented by the skipping-upward vocal intervals) of a clay storyteller made in the Han Dynasty (206 B.C.–220 A.D.). The sixth movement is the polyphonic development of simple pitch material drawn from the *qin* (seven-string ancient Chinese zither) music "Secluded Orchid in the Mode of Jie Shi" from the Six Dynasties period (497–590). In the last movement, *The Village Band*, the choir and strings form a village percussion wind band imitating different Chinese folk percussion and wind instruments in a traditional fixed rhythmic pattern which keeps its momentum up to the final climax.

Steven Sametz (b.1954)
I Have Had Singing

Steven Sametz is Professor of Music and Director of Choral Activities at Lehigh University. After completing his undergraduate studies at Yale University and the Hochschule für Musik in Frankfurt, he received his master of music and doctor of musical arts degrees from the University of Wisconsin-Madison. Dr. Sametz is active as a conductor, editor and composer whose works have been performed both nationally and internationally.

In 1961, Ronald Blythe visited the village of Akenfield (population 298) in order to record tales of the lives of English country folk: farmers, pigmen, grave diggers, gardeners, fruit-pickers and the like—vanishing breeds in the face of progress. He was startled by the harshness and beauty of their lives. This text is the reminiscence of eighty-five year-old Welsh horseman Fred Mitchel, transcribed by Mr. Blythe.

Steven Stucky (b.1949)
Cradle Songs

Steven Stucky is widely recognized as one of the leading orchestral composers of his generation. He has received commissions from the Chicago, Cincinnati, and Baltimore symphony orchestras, the Philadelphia and Minnesota orchestras, and the Los

Angeles Philharmonic, as well as Boston Musica Viva, the Koussevitzky Foundation, and the Carnegie Hall Corporation. In addition to composing, He is active as a conductor, writer, lecturer, and teacher, and is a frequent guest composer on college campuses throughout the United States. A well-known expert on the music of Polish composer Witold Lutosławski, Stucky won the ASCAP Deems Taylor Prize for his 1981 book, *Lutoławski and His Music.* Among his other honors are a Guggenheim Fellowship. From 1988 until 1992, he served as composer-in-residence for the Los Angeles Philharmonic, and he continues to serve as the orchestra's New Music Advisor. He lives in Ithaca, New York, where he is Professor of Composition and Chairman of the Music Department at Cornell University.

When Stucky was asked to compose a piece for Chanticleer, the title "an orchestra of voices" struck a chord. His idea was to compose a set of pieces that dealt with the world of sound. Thus the text was not to be the driving force, but rather the sound palette he wished to create, which would be superimposed on whatever texts he chose. To this end, the poetry had to have a universality about it that would free him from concerns over the meaning of the words: hence, the lullaby. *Cradle Songs* was commissioned by Chanticleer, the Dale Warland Singers, the Phoenix Bach Choir, and La Vie as part of a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.



György Ligeti (1923-2006)
Pápainé, Idegen Földön, and *Magány*

György Ligeti was one of the most influential avant-garde composers of our time. He was born in Romania to a Hungarian Jewish family and lived in Hungary before later becoming an Austrian citizen. When he was a child, Ligeti's family moved to Cluj (Kolozsvár/Klausenburg), where he was educated, and in 1941 he began studying composition with Ferenc Farkas at the city's conservatory. After taking private lessons in Budapest with Pál Kadosa in 1942-43, he was sent into forced labor as a Jew. The Nazi occupation destroyed his family, but Ligeti resumed his studies with Farkas and Sándor Veress at the Franz Liszt Academy in Budapest at the end of World War II. He spent a year doing field research in Romanian folk music after his graduation in 1949 but returned to the Liszt Academy in 1950 as a teacher of harmony, counterpoint, and formal analysis. He remained there until he fled from Hungary after the revolution in 1956. Ligeti lived in Germany and then Austria, where he became a citizen in 1967. For many years he was a visiting professor of composition at the Stockholm Academy of Music, and from 1973 until 1989 he served as professor of composition at the Hamburg Music Academy. In 1972 he spent a year as a visiting professor and composer-in-residence at Stanford University. After leaving Hungary in 1956, Ligeti did not set Hungarian texts again until 1983.

Early in his career while living in Hungary, in order to retain his standing as a composer Ligeti had to write mostly arrangements of folksongs, as most of his work could not be performed or published in the Soviet-controlled country. Nevertheless, in the 1940s Ligeti began to develop his own style. *Idegen földön* ("Far from Home," 1945), *Magány* ("Solitude," 1946) and *Pápainé* ("Widow Pápainé," 1953) were written prior to Stalin's death in 1953, during a time in which artistic output was limited to rigid cultural restrictions. Their settings in the Hungarian language illustrated Ligeti's willingness to follow the official, folk-music-inspired guidelines. Nevertheless, some of these pieces suffered suppression.

Ironically enough, *Pápainé* which uses folk text and also traditional melody—albeit in a highly stylized form—was forbidden on account of "excessive dissonance." The

four short movements of *Idegen földön*, which seem like Hungarian folksongs, are in actuality original compositions of Ligeti. The text of "Siralmas nékem" ("Lament") is by Bálint Balassa (1554-94), Hungarian knight, adventurer, and the most significant Hungarian lyric poet of the Renaissance. His poetry was inspired by military heroism, love, and religion and he also experimented with drama. The three other movements are based on folk literature. *Magány* ("Solitude"), a canon of sorts, has no connection to Hungarian folklore. It is a setting of a poem by Sándor Weöres (1913-1989), a friend of Ligeti's and one of the great Hungarian poets of the 20th century.

JOSEPH JENNINGS and ADAM WARD

Guest Artists

Chanticleer

Called "the world's reigning male chorus" by *New Yorker* magazine, Chanticleer performed more than 100 concerts in 2007-08, the Grammy-winning ensemble's thirtieth season, which included tours of the United States and Europe. In December 2007 Chanticleer's fifth Christmas CD, "Let It Snow" (Warner Classics and Jazz), was released. The San Francisco-based chorus of twelve male voices ranging from countertenor to bass has earned international renown as "an orchestra of voices." Since 1994, Chanticleer has recorded exclusively for Warner Classics, winning Grammy awards for "Colors of Love" and Sir John Tavener's *Lamentations and Praises*. Recent releases include "Sound in Spirit" (sacred chant) and "How Sweet the Sound: Spirituals and Traditional Gospel Music" featuring guest artist Bishop Yvette Flunder. With the help of individual contributions and foundation and corporate support, the group conducts artist-in-the-schools residencies and Chanticleer Youth Choral Festivals. In addition to Bay Area educational activities, the ensemble also conducts master classes while on tour, this season leading Chanticleer Youth Choral Festivals in San Francisco and New Canaan, Connecticut. Chanticleer has expanded the choral repertoire through commissions for works by more than twenty contemporary composers. Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as artistic director until his death in 1997. In 1999 Christine Bullin joined Chanticleer as president and general director. Music Director Joseph Jennings joined the ensemble as a countertenor in 1983 and assumed his current title shortly thereafter. A prolific composer and arranger, Mr. Jennings has provided the group with some of its most popular repertoire. Chanticleer is the recipient of major grants from the California Arts Council, the Ann and Gordon Getty Foundation, the Richard and Rhoda Goldman Fund, the Walter and Elise Haas Fund, the William & Flora Hewlett Foundation, the James Irvine Foundation, the Jerome Foundation, Meet the Composer, the E. Nakamichi Foundation, the Bernard Osher Foundation, the Western States Arts Federation, the Grants for the Arts/San Francisco Hotel Tax Fund, and the National Endowment for the Arts. Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble. Chanticleer recordings are available on the Warner Classics and Chanticleer Records labels. Musical Resources is the printed-music source for Chanticleer. For more information, please visit chanticleer.org.



Chanticleer Administrative Staff

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Shanghai String Quartet

Originally formed in Shanghai twenty-five years ago, the Shanghai String Quartet—**Weigang Li** and **Yi-Wen Jiang**, violins, **Honggang Li**, viola, and **Nicholas Tzavaras**, cello—is known for passionate musicality, impressive technique, and multicultural innovations. The Shanghai Quartet's elegant style of melding the delicacy of Eastern music with the emotional breadth of Western repertoire allows the members to traverse genres from traditional Chinese folk music to cutting-edge contemporary classical works. During its 25th anniversary season of 2008-09, the ensemble will premiere commissions from composers Chen Yi, Krzysztof Penderecki, and jazz pianist Dick Hyman, representing the three continents that make up their artistic and cultural worlds. The Shanghai Quartet has performed on the world's most prominent concert stages, and regularly tours the great music centers of Europe, North and South America, and Asia. Recent seasons have included tours of Japan, China, Australia, New Zealand, and Europe. The quartet has made regular appearances at Carnegie Hall both in chamber performance and with orchestra, and in 2006 performed the world premiere of Takuma Itoh's Concerto for Quartet and Orchestra in Carnegie Hall's Isaac Stern Auditorium. The quartet has a long history of championing new music and juxtaposing Eastern and Western sounds. In addition to their 25th-anniversary commissions, the quartet's range of commissions and premieres includes works by Lowell Lieberman, Bright Sheng, and Zhou Long, among others. Its extensive discography now totals over twenty recordings on multiple labels; recent releases include the Mendelssohn Octet (Camerata), and Zhou Long's "Poems for Tang" (BIS). In 2003 the quartet released its most popular disc to date: "ChinaSong," a collection of Chinese folk songs featuring music arranged by Yi-Wen Jiang that draw upon his childhood memories of the Chinese Cultural Revolution. Current projects include recording the complete Beethoven string quartets (Camerata), beginning with Opus 18 and scheduled for release over the next five years. The Shanghai Quartet has appeared on PBS's "Great Performances"; in Woody Allen's film *Melinda and Melinda* they performed on the soundtrack recording (Bartók's Quartet No. 4) and made an on-screen cameo appearance. Violinist Weigang Li appeared in the documentary *From Mao to Mozart: Isaac Stern in China,* and cellist Nick Tzavaras's family was the subject of the 1999 film *Music of the Heart,* starring Meryl Streep. The quartet has a distinguished teaching record, serving as the ensemble-in-residence at Montclair State University and as visiting professors at both the Shanghai Conservatory and the Central Conservatory in China. For more information, please visit shanghaiquartet.com.



2008 Tanglewood

SEIJI OZAWA HALL

Thursday, August 7, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

CELEBRATING THE 35TH ANNIVERSARY OF TASHI

TASHI
PETER SERKIN, piano
IDA KAVAFIAN, violin
FRED SHERRY, cello
RICHARD STOLTZMAN, clarinet

JOSQUIN (recomp. WUORINEN)	*Ave Maria... Virgo serena*
MORLEY (recomp. WUORINEN)	*Christes Cross*
TAKEMITSU	*Quatrain II*, for clarinet, violin, cello, and piano

{ I n t e r m i s s i o n }

MESSIAEN — *Quatuor pour la fin du temps* (*Quartet for the End of Time*), for clarinet, violin, cello, and piano

I. Liturgy of crystal
II. Vocalise, for the Angel who announces the end of time
III. Abyss of the birds
IV. Interlude
V. Praise to the Eternity of Jesus
VI. Dance of fury, for the seven trumpets
VII. Cluster of rainbows, for the Angel who announces the end of Time
VIII. Praise to the Immortality of Jesus

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Recomp. **Charles Wuorinen** (b.1938)
JOSQUIN, *Ave Maria... Virgo serena*
MORLEY, *Christes Cross*

Charles Wuorinen and Tashi go back to the first years of the group's existence; he wrote the quartet *Tashi* for them in 1975, concurrently working up a version for the ensemble with orchestra on commission from the Cleveland Orchestra. In 1979 he wrote *Fortune* "in celebration of the virtuosity of...the Tashi ensemble." In 2007 Wuorinen made the present "recompositions" of music by the great French Renaissance composer Josquin de Prez (c.1455-1521) and the Elizabethan madrigalist Thomas Morley (c.1558-1602) for Tashi's 35th anniversary reunion.

Wuorinen's interest in older music has been in evidence since the beginnings of his professional life as a composer, pianist, and conductor. As a co-founder of the important Group for Contemporary Music, he frequently programmed otherwise extremely rarely heard music by such composers as Guillaume Dufay (15th C.), Perotin (13th C.), Guillaume de Machaut (14th C.), and many others of the great pre-Classical tradition. There was, at that time before the boom in early music performance, very little opportunity to get to know this music, even in recordings. Of course, all of the GCM's performances were done on modern instruments for ad hoc ensembles with different degrees of "arrangement." In reference to his own transcriptions—or rather, reworkings—of music from the 15th-century *Glogauer Liederbuch*, Wuorinen wrote:

> I have felt for many years that the recovery of pre-Classic music and the persistence into our own age of the 18th- and 19th-century music—and the widespread dissemination of this (and our own) music through recordings—has invalidated conservative/progressive dichotomies and rendered notions of avant- and arrière-garde irrelevant. We have most of the past with us in the living form, for comfort, influence, rejection, embrace. In this milieu, an occasional desire to make my own some particularly attractive artifact of an older musical culture may perhaps be understandable.

Bearbeitung über des Glogauer Liederbuch (the title of Wuorinen's recompositions from that source) dates from 1962; Wuorinen has continued to revisit music from this and other pre-Classical periods ever since, though this practice has a relatively small presence in his overall output. Among other such works are the orchestral *Machault mon Chou* (written for the San Francisco Symphony), *Josquiniana* for string quartet (for the Brentano Quartet), and *The Magic Art*, based on Purcell (for the St. Paul Chamber Orchestra).

Josquin des Prez is generally considered among the greatest European composers of any era. His working life straddled the late Medieval and early Renaissance periods, during a time of flourishing contrapuntalism. His *Ave Maria... Virgo serena* is likely his most famous work, a motet for four voices probably written between 1476 and 1497. Its textures are entirely imitative, beginning with clear canons at the octave and unfolding with a gradual increase in harmonic richness along with shifts in metrical flow. In his recomposition for instruments, Wuorinen adds to the setting with his attention to details of timbre and articulation, demonstrated at the start in the harmonics with which the cello first states the *cantus* (or primary melody).

Morley's *Christes Crosse*, performed on the very first program of the Group for Contemporary Music in 1962, is a setting of a children's alphabet poem first printed in his 1597 *A Plaine and Easie Introduction to Practicall Musick* as an example of possible subdivisions of the beat, beginning easy and growing considerably more difficult

and unusual. (Those who know Wuorinen's music will understand part of the appeal for him of this song as a demonstration of the pre-Baroque attainment of rhythmic complexity.) Wuorinen took up and transformed the piece first in 1994, recasting it for voice and piano with the quaint original words: "Christe's crosse be my speede, in all vertue to proceede, A b c d e f g h i j k" (you can guess the rest of this part). In the Tashi version the *cantus* floats from instrument to instrument. The first and concluding phrases of this four-minute piece are very straightforward. In between, a gradual and gleeful increase in surface activity and rhythmic interplay never quite obscures the original tune.

Both pieces are dedicated "to Peter Serkin," and both were premiered by Tashi on January 25, 2008, on a concert of Chamber Music Northwest in Portland, Oregon.

Torū Takemitsu (1930-1996)

Quatrain II, for clarinet, violin, cello, and piano

Torū Takemitsu—one of Japan's best-known composers, both at home and in the West—was born and died in Tokyo, Japan. His career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it, he as a result caught pneumonia, and was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became the private pupil of Kosuji Kiyose at the age of eighteen, he was largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichiyanagi, the group Orchestral Space. Stravinsky's praise of the composer's *Requiem* for strings (1957) played a vital role in the building of Takemitsu's career, leading many to reconsider his music and to find in it qualities that had previously eluded them.

After giving lectures with John Cage at the East-West Center in Hawaii in 1964, Takemitsu staged a series of "events" in Tokyo in collaboration with Cage and others. At the same time, he became interested anew in such traditional Japanese instruments as the biwa and the shakuhachi. He used the biwa in his 1962 film score *Seppuku* and later employed both instruments in a sort of double concerto called *November Steps*, composed in 1967 for the 125th anniversary of the New York Philharmonic. Other film scores followed, including music for the well-known 1964 film *Woman of the Dunes* and Kurosawa's *Ran*. In these, and in a large output of pieces for orchestra and for various instrumental combinations, Takemitsu demonstrated an ability to fuse oriental musical gestures with those from the West in a language that is personal and idiomatic.

Takemitsu's earlier music made fleeting obeisance to the expressionism of the second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is entirely *sui generis*. He does not concern himself with traditional theory or musical structures. His rhythms are irregular and very flexible. For the most part, he was interested in timbre and texture, in the most varied and delicate colors of sound—and, as a corollary, with silence. In this respect his principal Western influence comes from French music. Much of his music finds inspiration in poetry, especially the work of his favorite writer, Mahota Ooka, a contemporary of the composer's. Inspiration from nature has for centuries been one of the most characteristic features of Japaneseart, whether in poetry or the visual arts or—as so often in Takemitsu's work—music. He found a kindred spirit in Claude Debussy, in his use of acoustic "color" and "light"

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(timbre and density) rather than line, as a basic approach, and in his translation of visual images into musical form. A quick survey of titles makes clear Takemitsu's passion for evocations of nature (sometimes through the mediation of lines of poetry): *Rain Coming, Garden Rain, Water Music, Music of Trees, And then I knew 'twas wind.*

Quatrain II is an arrangement of *Quatrain,* composed in 1975 for Tashi and symphony orchestra, but it was always intended to be performed in either configuration (quartet or quartet-with-orchestra). Tashi premiered the original in Tokyo in 1975 with Seiji Ozawa and the New Japan Philharmonic. The piece is an homage to Messiaen (whose *Quartet for the End of Time* calls for the same combination of instruments), at the same time being based formally on a Japanese style of scroll painting called *emaki*—a series of narrative scenes on a long scroll, in which each figure is independent but is nonetheless thoroughly interlocked with its neighbor.

Olivier Messiaen (1908-1992)

Quartet for the End of Time

The French composer, teacher, and organist Olivier Messiaen wrote his extraordinary *Quartet for the End of Time* under equally extraordinary circumstances. In June 1940, Messiaen was among a group of French soldiers captured by the Germans. Sent to Stalag VIII-A in Saxony, he there met a violinist, clarinetist, and cellist for whom he composed a piece that ultimately became the fourth-movement Interlude of the *Quartet for the End of Time.* Having finished the quartet in January 1941, Messiaen joined his three captive-colleagues for the first performance that January 15, before an audience of prisoners from France, Belgium, Poland, and elsewhere.

Messiaen's quartet was inspired by the Biblical vision of the Apocalypse in the tenth chapter of *Revelation,* wherein "an angel, full of strength, descending from the sky, clad with a cloud, covered with a rainbow...lifted his hand to the sky and swore by Him who lives in the centuries of centuries saying: There shall be no time." The Biblically symbolic absence of time is also reflected in the music, which, by virtue of its slow tempos and irregular rhythms, lacks a regular pulse. Other hallmarks of Messiaen's musical style and language also evident in the *Quartet for the End of Time* are his remarkable and evocative use of musical color, his lifelong fascination with birdsong (here represented for the first time in his musical output), and his underlying Catholic faith (which Messiaen himself once called "the most important aspect" of his music).

Following the war, Messiaen applied his unique treatment of musical colors and rhythms, along with his continuing interest in birdsong, to several works concerned with the qualities of human (as opposed to purely Christian) love in all of its aspects. Noteworthy among these works was his massive *Turangalîla-symphony,* an extended musical reflection on love inspired by the legend of *Tristan and Isolde* and aspects of Hindu mysticism. The work's title derives from a compound Sanskrit word meaning many things at once: a song of love, a hymn to joy, and the play of the cosmos, encompassing time, movement, life, and death. Messiaen wrote *Turangalîla* in response to a commission from Serge Koussevitzky for the Boston Symphony Orchestra, which gave the world premiere in 1949 under Leonard Bernstein's direction. Decades later, all of the elements so important to Messiaen's world-view would come together in the composition that marked the culmination of his life's work, the six-hour opera *St. Francis of Assisi,* commissioned from Messiaen by the Paris Opera in 1975, composed to his own libretto, and premiered in November 1983 under the direction of Seiji Ozawa.

The composer's own words—excerpted from the preface to his score—are the best

guide to the music of his *Quartet for the End of Time*:

I. Liturgy of crystal. Between three and four in the morning, the waking of the birds; a solo blackbird or nightingale improvises, surrounded by sounding dusts, by a halo of trills lost high up in the trees. Transpose this to the religious plane: you hear the harmonious silence of Heaven.

II. Vocalise, for the Angel who announces the end of Time. The first and third parts (very short) conjure the power of this strong angel, covered with a rainbow and clad with clouds, who sets one foot on the sea and the other on the earth. The "milieu": the impalpable harmonies of heaven. In the piano: soft cascades of blue-orange chords, surrounding the plainsong-like chant of the violin and cello with their distant chime.

III. Abyss of the birds. Solo clarinet. The abyss is Time, with its sadness, its weariness. The birds are the opposite of Time; this is our desire for light, stars, rainbows, and jubilant vocalises.

IV. Interlude. A scherzo, more extrovert than the other movements, but melodically suggestive of them.

V. Praise to the Eternity of Jesus. Jesus is here considered as the Word. A long phrase, infinitely slow, in the cello, magnifies with love and reverence the eternity of the powerful yet mild Word, "whose years shall not get used up."... "In the beginning was the Word, and the Word was with God, and the Word was God." [*Gospel According to John*, I:1]

VI. Dance of fury, for the seven trumpets. Rhythmically, the most characteristic movement. The four instruments in unison [suggest] gongs and trumpets (... the trumpet of the seventh angel announces the consummation of God's mystery)... Listen especially to the terrible fortissimo of the theme in augmentation, and the registral changes to its different notes, at the end.

VII. Jumble of rainbows, for the Angel who announces the end of Time. Bringing back certain passages from the second movement. The Angel full of strength appears, and especially the rainbow that covers him (the rainbow, symbol of peace, of wisdom, of all luminous and tonal vibration). In my dreams, I hear and see classes of chords and melodies, familiar colors and shapes; then, after this transitory stage, I pass into the unreal and undergo with ecstasy a wheeling, a giratory compenetration of superhuman sounds and colors. These swords of fire, these orange-blue lava-flows, these sudden stars: behold the jumble, behold the rainbows!

VIII. Praise to the Immortality of Jesus. A broad violin solo, counterpart to the fifth movement's cello solo. Why this second praise? It is addressed more specifically to the second aspect of Jesus, to Jesus the Man, to the Word become flesh, the immortal reborn one who imparts us his life. This is the whole of love... the ascension of man before God, of the child of God before his Father, of the creature made divine before Paradise.

Notes by ROBERT KIRZINGER (Wuorinen), STEVEN LEDBETTER (Takemitsu), and MARC MANDEL (Messiaen)

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Guest Artists

TASHI

Pianist Peter Serkin, clarinetist Richard Stoltzman, violinist Ida Kavafian, and cellist Fred Sherry made musical history in the 1970s with their legendary ensemble, Tashi.



Now, thirty years later, they are reuniting for special concerts in 2008 to celebrate the centenary of the composer (and the work) that originally brought them together—Olivier Messiaen and his *Quartet for the End of Time.* The day after what would have been Messiaen's centennial, another legendary composer, Elliott Carter, will turn 100. He too will be honored in many of the ensemble's programs. "*Tashi,*" Tibetan for "good fortune" and the name of one of Peter Serkin's dogs, was formed because the four musicians were so incredibly moved by Messiaen's *Quartet for the End of Time* that they wanted to share it with others. Their New York debut in March 1973 for the Schneider Concerts at the New School and subsequent performances, alongside their RCA recording, were catalysts in establishing the work as a beloved chamber music masterpiece. When Tashi came on the scene in 1973, the four artists with impressive solo credentials brought a fresh new approach (including long hair and informal dress) to the concert stage. Their focus was not on traditional chamber music repertoire but on presenting the music of living composers in a dynamic and informal way; Takemitsu, Foss, and Wuorinen were just a few of the composers who wrote works for them. They helped change the formality of concert dress from tails and tuxedo to flowing shirt and trousers but, more important, they led the way toward more varied programs that reflected the music of their time. They were the first classical ensemble to play in a nightclub when they performed the Messiaen work at the Bottom Line in New York.

Peter Serkin's rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at eleven, he entered Philadelphia's Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Following his Marlboro Music Festival and New York City debuts under Alexander Schneider in 1959, he performed with the Cleveland Orchestra and George Szell and with the Philadelphia Orchestra and Eugene Ormandy. He has since performed with the world's major symphony orchestras and conductors. Also a dedicated chamber musician, he has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, the Budapest, Guarneri, and Orion string quartets, and Tashi, of which he was a founding member. Mr. Serkin has performed many important world premieres, in particular numerous works, all written for him, by Torū Takemitsu, Peter Lieberson, Oliver Knussen, Alexander Goehr, and Charles Wuorinen. In 2008-09 he will premiere two Wuorinen compositions: the Fifth Piano Concerto with the Met Opera Orchestra and Levine at Carnegie Hall, and a new piano quintet, commissioned by the Rockport (MA) Music Festival, with the Brentano String Quartet. In addition to numerous appearances with orchestra, highlights of recent and upcoming engagements include recitals in Carnegie Hall, the Kennedy Center, Chicago's Orchestra Hall, and New York's 92nd Street Y; recitals in Japan commemorating the tenth anniversary of Takemitsu's death; performances with the original members of Tashi in Boston, Portland (OR), Princeton, and New York's Town Hall; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Saratoga, and with the Philadelphia Orchestra at the Mann Center. Mr. Serkin's recordings include "The Ocean that has no West and no East," featuring compositions by Webern, Wolpe,



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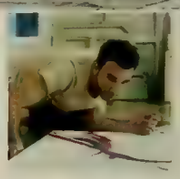
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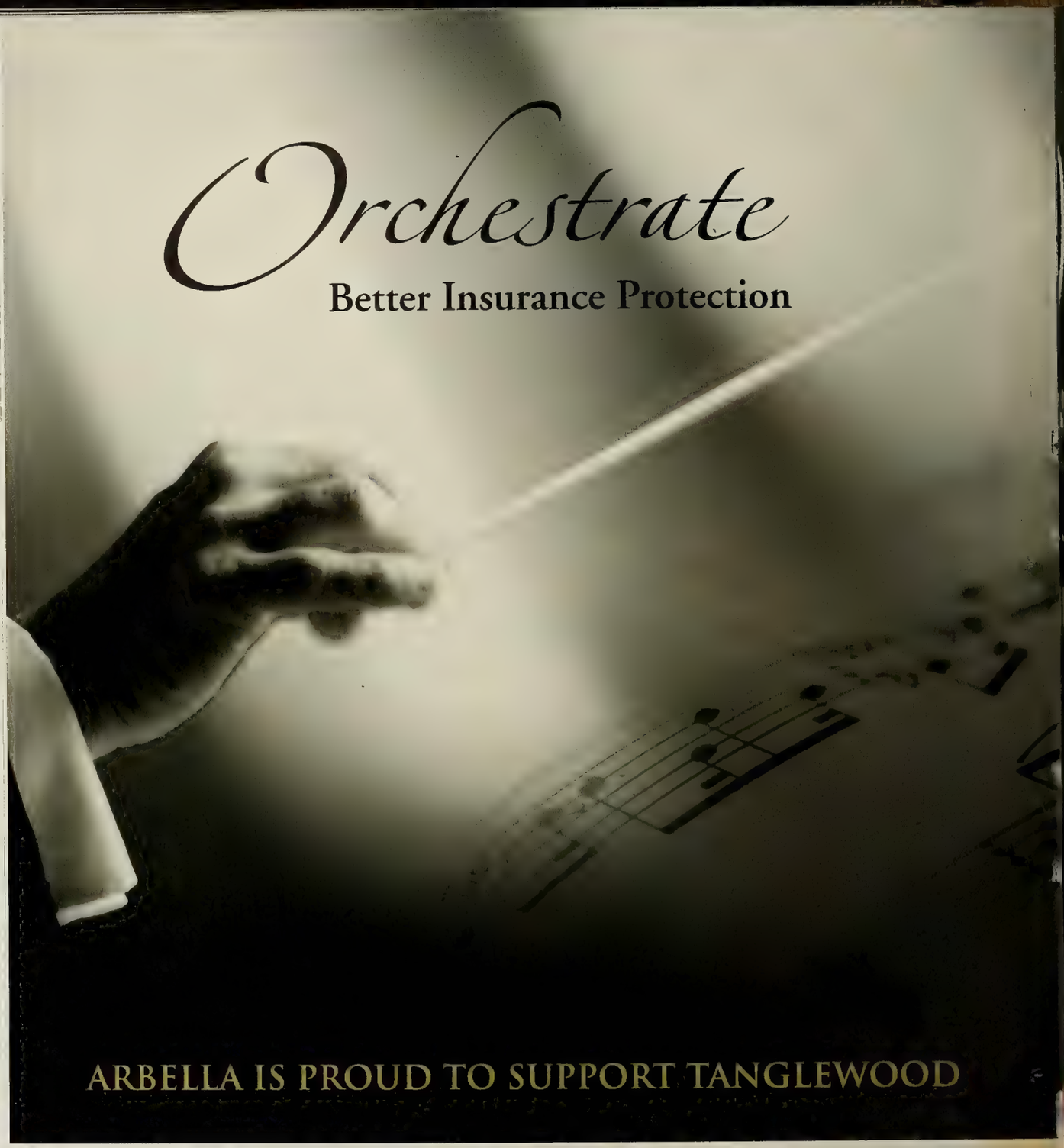


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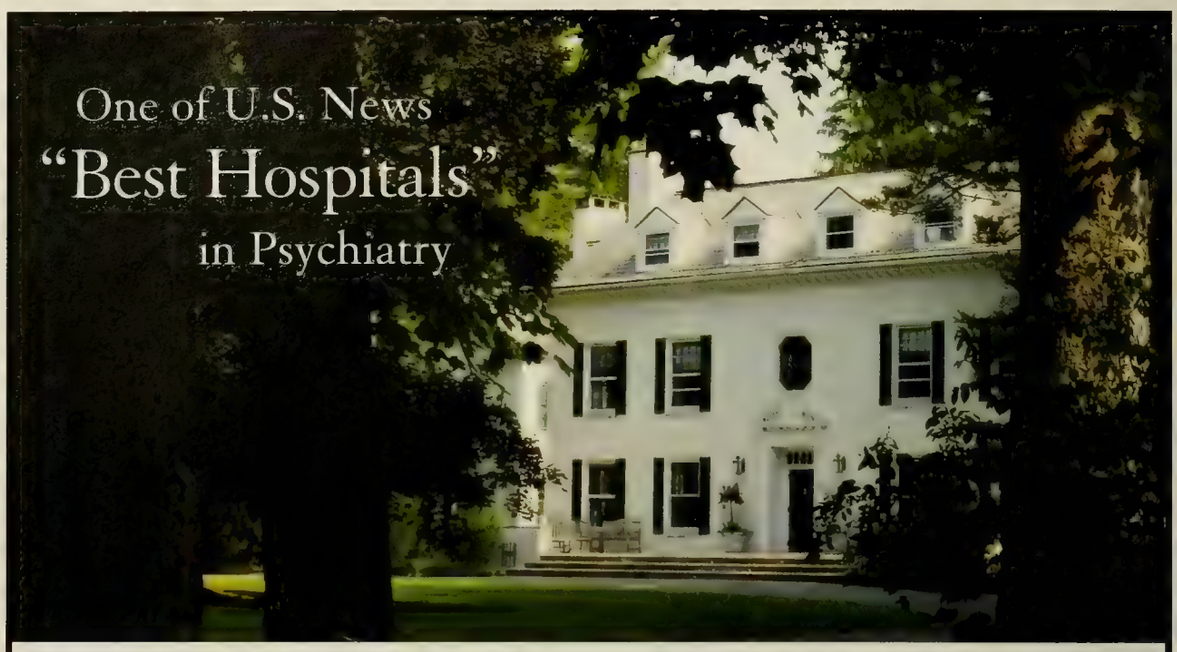
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With a repertoire as diverse as her talents, **Ida Kavafian** has appeared in recital and as soloist with major orchestras nationally and internationally. For twenty years she has been artistic director of New Mexico's Music from Angel Fire festival; she also founded Bravo!Colorado in Vail and served as its music director for ten years. The current season includes performances as an artist-member of the Chamber Music Society of Lincoln Center and performances of Michael Daugherty's *Fire and Blood* with the Pacific Symphony and of Dvořák's Violin Concerto with the Idaho State Civic Symphony. Since her founding membership in the innovative group TASHI, Ms. Kavafian's chamber music appearances have included renowned festivals and series worldwide. She has toured and recorded as violist with the Guarneri String Quartet, was the violinist of the legendary Beaux Arts Trio for six years, and, along with pianist Anne-Marie McDermott, violist Steven Tenenbom, and cellist Peter Wiley, formed the ensemble Opus One. As the Kavafian Duo, she and her sister Ani perform together regularly in recital and with major orchestras. They have appeared on television together and have recorded for Nonesuch. Born in Istanbul of Armenian descent, Ida Kavafian immigrated with her family to the United States when she was three. She began her studies at age six with Ara Zerounian, continued with Mischa Mischakoff, and ultimately earned her master's degree with honors from the Juilliard School, where she was a student of Oscar Shumsky. She is on the faculty of the Curtis Institute and has served on numerous competition juries. Ms. Kavafian made her New York debut with pianist Peter Serkin as a winner of the Young Concert Artists International Auditions and also received the coveted Avery Fisher Career Grant. Her violin is a J.B. Guadagnini, made in Milan in 1751, and her viola was made in 1987 by Peter and Wendela Moes.

Cellist **Fred Sherry** has introduced audiences on five continents and all fifty United States to the music of our time through his close association with such composers as Babbitt, Berio, Carter, Davidovsky, Foss, Knussen, Lieberson, Mackey, Takemitsu, Wuorinen and Zorn. Mario Davidovsky, Steven Mackey, Somei Satoh and Charles Wuorinen have written concertos for Mr. Sherry; he gave the European premiere of the Elliott Carter cello concerto, which is dedicated to Fred Sherry, with Oliver Knussen and the BBC Symphony Orchestra at the 2002 Aldeburgh Festival, and their





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subsequent recording was released on Bridge. In January 2008 he performed Carter's concerto with the RAI Orchestra Sinfonica Nazionale in Torino, Italy. He has been a member of the Group for Contemporary Music, Berio's Juilliard Ensemble, the Galimir String Quartet, and a close collaborator with jazz pianist and composer Chick Corea. Mr. Sherry was a founding member of Speculum Musicae and TASHI. His work with TASHI includes a number of premieres and performances with the Cleveland Orchestra, Boston Symphony, Los Angeles Philharmonic, New Japan Philharmonic, Montreal Symphony, and l'Orchestre de la Suisse Romande. Mr. Sherry has been an active performer with the Chamber Music Society of Lincoln Center since the 1970s; he has been an Artist Member since 1984 and was Artistic Director from 1988 to 1992. He has been a guest at festivals including the Aldeburgh Festival, Casals Festival, Tanglewood, Spoleto, Scotia Festival of Music, Torū Takemitsu's Music Today, Chamber Music Northwest, OK Mozart, and the Mostly Mozart Festival. He is a member of the cello faculty of the Juilliard School, the Mannes College of Music, and the Manhattan School of Music. Mr. Sherry created the series "Bach Cantata Sundays" at St. Ann's Church and conceived and directed the acclaimed "Arnold Schoenberg: Conservative Radical" series at Merkin Concert Hall. He was the creator and director of "A Great Day in New York," the groundbreaking festival featuring fifty-two living composers presented by the Chamber Music Society of Lincoln Center and Merkin Concert Hall. On recordings, he has been a soloist and "sideman" on hundreds of commercial and esoteric recordings on RCA, Columbia, Vanguard, CRI, Albany, Bridge, ECM, New World, Arabesque, Delos, Vox, Koch and Naxos. His longstanding collaboration with Robert Craft has produced recordings of the Schoenberg Cello Concerto and String Quartet Concerto and other major works by Schoenberg, Stravinsky and Webern.

Two-time Grammy Award-winner **Richard Stoltzman** has defied categorization, dazzling critics and audiences alike throughout many musical genres. He is a graduate of Ohio State University and earned his master's degree at Yale University, later working toward a doctoral degree at Columbia University. A ten-year participant in the Marlboro Music Festival, Mr. Stoltzman subsequently became a founding member of TASHI. Since then, his unique performing style has earned him an international reputation and opened up unanticipated possibilities for the clarinet. He gave the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall, and became the first wind player to receive the Avery Fisher Prize. He has performed or recorded with such jazz and pop greats as Gary Burton, Chick Corea, Judy Collins, Eddie Gomez, Keith Jarrett, the King's Singers, George Shearing, Wayne Shorter, Mel Tormé, and Spyro Gyra founder Jeremy Wall. He has commissioned and premiered numerous new works, including Stephen Hartke's *Landscapes with Blues* and a concerto by Einojuhani Rautavaara. His discography, numbering over fifty releases on BMG/RCA, Sony, MMC, Bis, Albany, and other labels, includes the Grammy-winning recordings of Brahms clarinet sonatas with Richard Goode and the clarinet trios of Beethoven, Brahms, and Mozart with Emanuel Ax and Yo-Yo Ma. Recent releases include "Landscapes with Blues" (Naxos), a *New York Times* "Best of 2003," and Rautavaara's Clarinet Concerto (Ondine). The current season includes a reunion tour with TASHI, and jazz/classical recitals with his son, pianist Peter Stoltzman, as well as chamber concerts with the American Quartet and a tour of Japan. Concerto appearances include Finzi and Bernstein in Boston, a McKinley world premiere at New York's Carnegie Hall, and Corigliano in Dallas with conductor Peter Oundjian. Extended residencies take Mr. Stoltzman to numerous universities, where he will perform the music of Benny Goodman with big band and jazz combo.

2008 Tanglewood

SEIJI OZAWA HALL

Wednesday, August 13, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

FREDERICA VON STADE, mezzo-soprano
MATHIEU DUFOUR, flute
PETER GRUNBERG, piano

I.

ROREM	I Am Rose
FAURÉ	Les Roses d'Ispahan
SCHUBERT	Heidenröslein
STRAUSS	Die erwachte Rose
GUGLIELMI/PIAF	La Vie en rose

Ms. VON STADE and Mr. GRUNBERG

II.

ROUSSEL — *Joueurs de Flûte*, Opus 27, for flute and piano

Pan
Tityre
Krishna
Monsieur de la Péjaudie

Messrs. DUFOUR and GRUNBERG

III.

POULENC	Voyage à Paris from *Banalités*
ROREM	Early in the Morning
BERTHOMIEU	Two Songs from *Les Jardins de Paris*

Jardins d'Albert Kahn
Bois de Boulogne

Ms. VON STADE and Mr. GRUNBERG

{ I n t e r m i s s i o n }

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TEXTS AND TRANSLATIONS

I.

ROREM, "I Am Rose"
Text by Gertrude Stein

I am Rose my eyes are blue
I am Rose and who are you
I am Rose and when I sing
I am Rose like anything.

FAURÉ, "Les Roses d'Ispahan"
Text by Charles-Marie-René Leconte de Lisle

Les roses d'Ispahan
dans leur gaîne de mousse,
Les jasmins de Mossoul,
les fleurs de l'oranger,
Ont un parfum moins frais,
Ont une odeur moins douce,
O blanche Leïlah,
que ton souffle léger!
Ta lèvre est de corail
et ton rire léger
Sonne mieux que l'eau vive
et d'une voix plus douce.
Mieux que le vent joyeux
qui berce l'oranger,
Mieux que l'oiseau qui chante
au bord d'un nid de mousse.
O Leïlah! Depuis que de leur vol léger
Tous les baisers ont
fui de ta lèvre si douce

The roses of Isfahan
in their mossy sheath,
the jasmines of Mossul,
the orange blossoms,
have a fragrance less fresh,
have a scent less sweet,
oh pale Leilah,
than your soft breath!
Your lips are of coral
and your light laughter
sounds lovelier than
the rippling water.
Lovelier than the gay wind
that rocks the orange tree,
lovelier than the bird singing
on the rim of its mossy nest.
Oh Leilah! Ever since on light wing
all kisses have fled
from your lips so sweet,

Please turn the page quietly.

Il n'est plus de parfum
dans le pâle oranger,
Ni de céleste arôme aux
roses dans leur mousse.
Oh! que ton jeune amour,
ce papillon léger,
Revienne vers mon coeur
d'une aile prompte et douce,
Et qu'il parfume encore
la fleur de l'oranger,
Les roses d'Ispahan
dans leur gaîne de mousse.

there is no more fragrance
in the pale orange trees,
nor celestial aroma in
the roses in their moss.
Oh! That your young love,
this light butterfly,
would come back to my heart,
on wings quick and gentle,
and that it would again
perfume the orange blossoms,
and the roses of Isfahan
in their mossy sheath.

SCHUBERT, "Heidenröslein" ("Little Wild Rose")
Text by Johann Wolfgang von Goethe

Sah ein Knab' ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell, es nah zu sehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

A boy saw a little rose,
a wild rose on the heath.
It was so young and morning-fresh
that he ran swiftly to see it closer,
and gazed on it with joy.
Wild rose, wild rose, wild rose red,
wild rose on the heath.

Knabe sprach: Ich breche dich,
Röslein auf der Heiden!
Röslein sprach: Ich steche dich,
Dass du ewig denkst an mich,
Und ich will's nicht leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Said the boy: "I'll pick you,
wild rose on the heath!"
Said the rose: "I'll prick you,
so that you'll always remember me,
and I will not suffer it."
Wild rose, wild rose, wild rose red,
wild rose on the heath.

Und der wilde Knabe brach
's Röslein auf der Heiden;
Röslein wehrte sich und stach,
Half ihm doch kein Weh und Ach,
Musst' es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

But the headstrong boy did pluck
the wild rose on the heath:
the rose defended itself and pricked,
but cries of pain were of no avail,
and it was forced to suffer.
Wild rose, wild rose, wild rose red,
wild rose on the heath.



Stu Rosner

R. STRAUSS, "Die erwachte Rose" ("The Awakened Rose")
Text by Friedrich von Sallet

Die Knospe träumte von Sonnenschein,

Vom Rauschen der Blätter im grünen Hain,
Von der Quelle melodischem Wogenfall,
von süssen Tönen der Nachtigall,
Von den Lüften, die kosen und schaukeln,
von den Düften die schmeicheln und gaukeln und kosen.

Und als die Knospe zur Ros' erwacht,
da hat sie milde durch Tränen gelacht
Und hat geschaut und hat gelauscht,
wie's leuchtet und klingt, wie's duftet und rauscht.

Als all ihr Träumen nun wurde wahr,
da hat sie vor süssem Staunen gebebt
Und leis geflüstert,
Ist mir doch gar als hätt' ich dies alles schon einmal erlebt.

The rosebud was dreaming of bright sunshine,
of whispering leaves in the fresh green grove,
of the woodspring's melodious waterfall,
of the sweetest tones of the nightingale,
of the breezes caressing and cradling,
of the odors beguiling and charming.

And when the rosebud awoke in bloom,
she gently smiled through laughing tears
and eagerly looked and wondered
at sunlight and sound, at life's fragrant spell.

When all her dreams now became true,
then with sweet amazement she trembled
and softly whispered,
Could it be that I have already lived all of this.

GUGLIELMI, "La Vie en Rose" ("Life in Rose")
Text by Edith Piaf

Des yeux qui font baisser les miens,
Un rire qui se perd sur sa bouch'
Voila le portrait sans retouche
De l'homme auquel j'appartiens.

Quand il me prend dans ses bras
Il me parle tous bas,
Je vois la vie en rose,
Il me dit des mots d'amour,
Des mots de tous les jours,
Et ca m'fait quelque chose.
Il est entre dans mon coeur
Une part de bonheur
Dont je connais la cause,
C'est lui pour moi, moi pour lui dans la vie,
Il me l'a dit, l'a jure pour la vie.
Et des que je l'aperçois, alors je sens en moi
La vie en rose.

Eyes that make mine look away,
a smile that looses itself on his mouth
here is a portrait without touch-ups
of the man to whom I belong.

When he takes me in his arms,
he speaks to me in a low voice,
I see life in Rose.
He speaks words of love,
words of everyday,
and that does something to me!
He has entered into my heart,
a part that contains
only happiness and I know the reason.
It's him for me and me for him,

he told me this for all our lives.
And when I realize this, I see
life in Rose.

III.

POULENC, "Voyage à Paris" ("Trip to Paris")
Text by Guillaume Apollinaire

Ah! la charmante chose
Quitter un pays morose
Pour Paris
Paris joli
Qu'un jour dût créer l'Amour

Ah, how delightful
To leave a dreary place
And head for Paris
Beautiful Paris
That once upon a time love must have created

ROREM, "Early in the Morning"
Text by Robert Hillyer

Early in the morning
Of a lovely summer day,
As they lowered the bright awning
At the outdoor cafe,
I was breakfasting on croissants
And café au lait
Under greenery like scenery,
Rue François Premier.

They were hosing the hot pavement
With a dash of flashing spray
And a smell of summer showers
When the dust is drenched away.
Under greenery like scenery,
Rue François Premier.

I was twenty and a lover
And in Paradise to stay,
Very early in the morning
Of a lovely summer day.

BERTHOMIEU, Two Songs from "Les Jardins de Paris" ("Gardens of Paris")

Jardins d'Albert Kahn ("Gardens of Albert Kahn")
Text by Daniel Schmitt

Aux jardins japonais des
jardins d'Albert Kahn
J'ai rencontré Seijo, le gentil étudiant.
Je lui ai donné la main dans
la forêt vosgienne
Et je l'ai embrassée dessous les
cèdres leus.

In the Japanese gardens of the
Albert Kahn Garden
I met Seijo, the kind student.
I gave him my hand in the Vosgienne
Forest
and I kissed him underneath the
blue cedars.

Nous nous donnions des rendez-vous
Dans un jardin toujours nouveau.
Quand nous en eûmes fait le tour,
Ce fut la fin de nos amours.

We made a rendezvous
in a new garden every day.
When we had finished the tour,
it was the end of our love affair.

Aux jardins japonais des
jardins d'Albert Kahn
J'ai attendu en vain mon ami japonais.
J'ai pleuré de chagrin sous
la jolie lanterne
Contre le petit pont, près
du cèdre pleureur.

In the Japanese gardens of the
Albert Kahn Garden
I waited in vain for my Japanese friend.
I cried from sadness underneath
the pretty lantern
against the little bridge,
near the weeping cedar.

"Bois de Boulogne"
Text by Daniel Schmitt

Au Bois de Boulogne dans les temps
passes
Avant le temps des equipages
bien ordonnancés,
On célébrait des mariages.

In the Bois de Boulogne in olden times
before the time of sports events,
one celebrated marriage.

Au Bois de Boulogne dans les temps
passes
Avant le trottinement sage des beaux
defiles
On se mariait sans tapage.

In the Bois de Boulogne in olden times
before the processions of toddlers,
one married without much uproar.

Au Bois de Boulogne dans les temps
passes
quand il y avait marriage
Étaient invites les écureuils du voisinage.

In the Bois de Boulogne in olden times
when there was marriage,
the squirrels of the neighborhood
were invited.

Au Bois de Boulogne tous les fiancés
Y consommaient le marriage
Bien loin du cure
Bénis des oiseaux de passage!

In the Bois de Boulogne, all the fiancés
consummated the marriage
(far from view of the minister!)
and they were blessed by the birds
flying by!

INTERMISSION

IV.

THOMAS, Two arias from "Mignon"

"Connais-tu le pays" ("Do you know the land")
Text by Michel Carré and Jules Barbier, after Goethe

Connais-tu le pays où fleurit l'oranger?

Do you know the land where
the orange tree blossoms?

Le pays des fruits d'or et des roses
vermeilles,
Où la brise est plus douce et l'oiseau
plus léger,

The land of golden fruit and red
roses,
Where the breeze is gentler and the
bird more delicate,

Please turn the page quietly.

Où dans toute saison butinent les abeilles,
Où rayonne et sourit, comme un bienfait de Dieu,
Un éternel printemps sous un ciel toujours bleu!
Hélas! Que ne puis-je te suivre
Vers ce rivage heureux d'où le sort m'exila!

C'est là! c'est là que je voudrais vivre,
Aimer, aimer et mourir!
Oui, c'est là!

Connais-tu la maison où l'on m'attend là-bas?
La salle aux lambris d'or, où des hommes de marbre
M'appellent dans la nuit en me tendant les bras?
Et la cour où l'on danse à l'ombre d'un grand arbre?
Et le lac transparent où glissent sur les eaux
Mille bateaux légers pariels à des oiseaux!
Hélas! Que ne puis-je te suivre
Vers ce rivage heureux d'où le sort m'exila!

C'est là! c'est là que je voudrais vivre,
Aimer, aimer et mourir!
Oui, c'est là!

Where in every season the bees forage,
Where shines and smiles like a gift from God,
An eternal spring under an ever-blue sky!
Alas, that I may follow you
Toward that happy land from which Fate drove me!
It is there, it is there that I wish to live,
To love, to love and to die!
Yes, it is there!

Do you know the house that awaits me there?
The hall with golden furnishings, where marble statues
Call me in the night and hold out their arms to me?
And the courtyard where one dances in the shade of a great tree?
And the clear lake on whose waters glide
A thousand boats just like birds!
Alas, that I may follow you
Toward that happy land from which Fate drove me!
It is there, it is there that I wish to live,
To love, to love and to die!
Yes, it is there!

"C'est moi!" ("It is I!")
Text by Michel Carré and Jules Barbier, after Goethe

C'est moi! j'ai tout brisé, n'importe, m'y voici!
Quoi! Mon oncle a logé Philine chez ma tante?

Me voici dans son boudoir,
et je sens mon coeur, je sens mon coeur battre d'espoir!
Ah! je guette l'instant de la revoir.
Oui, je sens mon coeur battre d'espoir!
Coquette, je guette l'instant de te revoir!
Il faut enfin vaincre la cruelle,
Il faut toucher, toucher le coeur de l'infidèle!
Moi je veux qu'on m'aime et j'espère,
oui j'espère à mon tour être heureux!
Tant pis ma foi pour tous ses amoureux!

Je suis dans son boudoir, et je sens mon coeur,

It is I! I have broken everything! So what! I am here!
What? My uncle has put Philine in my aunt's room?

Here I am in her dressing room,
and I feel my heart, I feel my heart beating with hope!
Ah, I await the hour to see her again!
Yes, I feel my heart beating with hope!
Flirt! I await the hour to see you again!
I must finally conquer her!
I must touch the heart of the unfaithful one!
I wish to be loved, and I hope,
yes, I hope in my turn to be happy!
So much the worse, my word, for all her other lovers!
I am in her dressing room and I feel my heart,

je sens mon coeur battre d'espoir!
Ah! je guette l'instant de la revoir.
Coquette, je guette l'instant de te revoir.
Pour mon coeur, quel doux espoir!
Voici l'instant c'est l'instant de la revoir!

Pour mon coeur, quel doux espoir!
Mon coeur bat, oui mon coeur bat d'espoir!

I feel my heart beating with hope!
Ah! I await the hour to see her again!
Flirt! I await the hour to see you again!
For my heart, how dear the hope!
It is the hour, it is the hour to see her again;
for my heart, how dear the hope!
My heart beats, yes, beats with hope!

V.

RAVEL, "La Flûte enchantée" ("The Enchanted Flute") from "Shéhérazade"
Text by Tristan Klingsor

L'ombre est douce et mon maître dort

Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.

Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie…
Un air tour à tour langoureux ou frivole,
Que mon amoureux chéri joue.
Et quand je m'approche de la croisée

Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is gentle, and my master sleeps,
wearing a conical silk cap,
with his long yellow nose in his white beard.

But I, I am still awake
and I am listening, outside,
to the melody of a flute pouring forth
alternately sadness and joy…
an air alternately languorous and gay
played by my dear lover.
And when I approach the casement window

it seems to me that each note flies
from the flute towards my cheek
like a mysterious kiss.

HEGGIE, "Primary Colors" from "The Deepest Desire"
Text by Sister Helen Prejean, CSJ

I live my life in primary colors.
I let praise and blame fall where they may.
I hold my soul in equanimity
And leave the fruits of my labors to God.
At night, when I pray, I catch on fire.
And when I put my head on the pillow,
I fall instantly to sleep.

VI.

MARTIN, "Trois Chants de Noël" ("Three Christmas Songs")
Texts by Albert Rudhardt

Les Cadeaux ("The Gifts")

J'ai vu trois rois sur le chemin,
Tous plus beaux les uns que les autres,
Ayant des cadeaux plein les mains.
A côté des leurs, que seront les nôtres?
Autant dire: rien!
Ils ont mis vers le petit prince
La myrrhe, l'or et l'encens.
Nos pauvres présents paraissaient bien minces
Près des trésors de trois provinces.
Il a regardé les bijoux.
Nous, nous restions sans rien dire.
Puis Il a regardé vers nous
Et son premier sourire
Fut pour nous.

I saw three kings upon the way,
each fairer than the other two,
carrying gifts in bold array.
Compared with that, what can we do?
You might as well say: Nothing!
They offered to the little prince
myrrh and gold and frankincense.
Our poor presents will look rather small
beside the treasures of three provinces all.
On the jewels he did gaze.
We, we were silent all the while.
Then to us he turned his eyes.
And his very first smile
was for us.

Image de Noël ("Christmas Picture")

L'enfant Jésus des images,
Le beau bébé rose et blanc
Tend ses deux poings vers les mages
Ou vers un berger tremblant.
Le boeuf, sans cérémonie,
Rumine en grondant un peu.
Et la Vierge en manteau bleu
Sount à la compagnie.

The child Jesus we always see,
the bonny baby, white and pink,
holds out his fists to the Magi
or to a shepherd, trembling.
The ox, unceremoniously,
chews and mumbles a little.
And the Virgin in a blue mantle
smiles on the company.

Les Bergers ("The Shepherds")

Il n'était pas encor minuit
Que la nouvelle étoile a lui
Pour éclairer la terre.
Puis soudain le ciel s'entrourint,
Et vêtus de lumière,
On pouvait voir en Paradis
Tous les anges réunis
En prière.

It was still not midnight
and the new star bright
came to shine on the world.
At once opened the skies
and costumed in light,
within paradise
you'd see angels unite
in prayer.

Par les déserts, marchant pieds nus,
Tous les bergers étaient venus
Jusqu' à la pauvre hutte.
Ils amusaient l'enfant Jésus
Avec des airs de flûte.
Les anges chantaient: Gloria!
Et les pâtres: Hosanna!
Alleluia, Alleluia, Alleluia!
Alleluia.

Through wastes and barefoot
all the shepherds did come
up to the poor hut.
They made Jesus hum
to their airs on the flute.
The angels sang: Gloria!
And the shepherds: Hosanna!
Alleluia, Alleluia, Alleluia!
Alleluia.

IV.

TAFFANEL — *Fantasie* on Themes from Weber's *Der Freischütz*

Messrs. DUFOUR and GRUNBERG

THOMAS — Two arias from Mignon

Connais-tu le pays
Me voici dans son boudoir

Ms. VON STADE and Mr. GRUNBERG

V.

RAVEL — La Flûte enchantée from *Shéhérazade*

HEGGIE — Primary Colors from *The Deepest Desire*

Ms. VON STADE, Mr. DUFOUR, and Mr. GRUNBERG

VI.

MARTIN — *Ballade* for flute and piano

Messrs. DUFOUR and GRUNBERG

MARTIN — *Trois Chants de Noël*

Les Cadeaux
Image de Noël
Les Bergers

Ms. VON STADE, Mr. DUFOUR, and Mr. GRUNBERG

Please note that texts and translations are being distributed separately.

NOTES ON THE PROGRAM

In September 1955, **Ned Rorem** (b.1923) wrote what he chided as "a nine-measure masterpiece" based on Gertrude Stein's *I Am Rose* and dedicated it to Marya Freund, the German soprano long resident in Paris who had created the role of the Wood-Dove in Schoenberg's *Gurrelieder* in 1913 and was the first to "speak" the French and English versions of that composer's *Pierrot Lunaire.*

Isfahan, some 200 miles south of Teheran, was the capital of old Persia and a symbol of the exoticism of the East to 19th-century Europe through its famed rugs and the tales of its fabulous architecture brought home by adventurous travelers. In *Les Roses d'Ispahan* ("The Roses of Isfahan") from his *Poèmes tragiques,* Charles-Marie-René Leconte de Lisle, the leader of the Parnassian school of French poets, evoked the sensuality of an imagined Persia within a precise poetic form for which **Gabriel Fauré** (1845-1924) provided the perfect musical setting with his voluptuous song of 1884.

Goethe wrote his poem *Heidenröslein* ("Little Wild Rose") to fit a German folksong melody, and published it in 1773 in a collection by Herder titled *Von Deutscher Art und Kunst* ("Concerning German Manner and Art"). The original folk tune, with Goethe's new words, was harmonized by J.F. Reichardt among others, but **Franz Schubert** (1797-1828) created for the pastoral poem a new setting in the unaffected style of a peasant melody in 1815.

The great tradition of the 19th-century German Lied came to its end with the songs of **Richard Strauss** (1864-1949). The best of Strauss's songs, such as *Die erwachte Rose* ("The Awakened Rose"), are imbued with a soaring lyricism, a textural and harmonic richness, and a sensitivity to the text that place them among the most beautiful and enduring works of their type.

La Vie en rose was **Edith Piaf**'s most famous number. The lyrics are hers, written in 1945; the Barcelona-born composer **Louis Guglielmi** (1916-1991) provided the music. The words—"When he takes me in his arms, and whispers gently to me, I see life through new eyes, and everything seems rosy" (*"la vie en rose"*)—speak of the elusive hope of happiness, but the music is filled with the yearning world-weariness of broken promises and lost loves.

Joueurs de Flûte ("Flute Players") by **Albert Roussel** (1869-1937) bears dual dedications to contemporary and mythical flutists for each of its four movements. *Pan* (dedicated to Marcel Moyse, professor at the Paris Conservatoire and principal flutist of the Opéra-Comique) evokes the pastoral Greek god who piped away his longing on the reed into which the nymph Syrinx had been transformed by her sisters to save her from his lustful pursuit. *Tityre* (dedicated to Gaston Blanquart, a member of the Paris Opéra orchestra and solo flutist of the Concerts Colonne) refers to the roguish shepherd-piper, in Virgil's first Eclogue, who "loved to lurk in the dark night looking for mischief." *Krishna* (dedicated to Louis Fleury, who premiered the *Joueurs de Flûte* as well as Debussy's *Syrinx*) was inspired by the Hindu god, an incarnation of Vishnu, who is often depicted as a young cowherd playing a flute; the movement uses scales and rhythms associated with Indian music. *Monsieur de la Péjaudie* (dedicated to Philippe Gaubert, professor of flute at the Conservatoire and also a distinguished conductor and composer) suggests the dilettantish flute-playing protagonist in Henri de Régnier's 1920 novel *La Pécheresse* ("The Sinner").

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Francis Poulenc (1899-1963) enlisted for service with an anti-aircraft unit in Bordeaux at the outbreak of World War II, but when the Germans occupied France the following year he was mustered out of the military and by October 1940 had made his way back to his country retreat at Noizay, a tiny village in the Loire Valley. In *Diary of My Songs*, he wrote of the origin of *Banalités*: "When I had just gotten back to Noizay, on going through my library I turned the pages once again—with how much emotion—of those literary reviews which, from 1914 to 1923, had enchanted my adolescence.... As far as Apollinaire was concerned, I chose from the old journals his delicious lines of doggerel grouped under the title *Banalités*. To anyone who knows me, it will seem quite natural that I should open my mouth like a carp to snap up the deliciously stupid lines of *Voyage à Paris*. Anything that concerns Paris I approach with tears in my eyes and my head full of music."

Ned Rorem (b.1923) wrote, "*Early in the Morning* is a little two-page song to a poem by Robert Hillyer that I wrote it in 1954. It's like a little French pop song from the good old days."

Composer, educator, poet, and dramatist **Marc Berthomieu** (1906-1991) studied composition at the Paris Conservatoire. His works, in a refined neo-classical style, include an opera, numerous chamber works, piano pieces, and songs. Berthomieu was also highly regarded as an educator, and in 1962 he founded the Conservatoire Frédéric Chopin in Paris' 15th Arrondissement. His *Les Jardins de Paris* sets texts by the French poet **Daniel Schmitt** (b.1929) inspired by the gardens of Paris.

Paul Taffanel (1844-1908) was the founder of the modern French school of flute playing, principal conductor of the Paris Conservatoire Concerts and the Paris Opéra, member of the Legion of Honor, and a composer of taste and elegance. His *Fantasie on Themes from "Der Freischütz"* is a bravura piece based on melodies from Carl Maria von Weber's popular opera about peasant life, true love, and supernatural doings in the German countryside.

Mignon by **Ambroise Thomas** (1811-1896) is based on an episode from Goethe's novel of 1796, *Wilhelm Meister*, which tells of the plight of Mignon, a young woman stolen by Gypsies from her Italian home when she was a child. During the Gypsies' wanderings in Germany, Mignon meets Lothario, a nobleman searching across the Continent for his abducted daughter, and Wilhelm Meister, a student who buys her freedom from the Gypsies. Mignon overcomes her jealousy of Wilhelm's love for the actress Philine and wins him for herself in the opera's closing scene, which also shows her reconciliation with Lothario, who turns out to be her father. In her Act I aria, *Connais-tu le pays où fleurit l'oranger*, Mignon sings to Wilhelm of the beloved home she so dearly misses. In the Act II aria *Me voici dans son boudoir*, Frédéric, a young student enamored of Philine, leaps into her room through an open window to declare his love, but finds her gone.

In 1903, Tristan Klingsor (the Wagnerian pseudonym of Léon Leclère) devised a book of poems on the legendary story of *The Thousand and One Nights*, and **Maurice Ravel** (1875-1937) immediately determined to set some of the verses to music. He had planned an opera on the same subject in 1898 (only the overture was written), and his interest in the fabled character of Scheherazade was piqued anew by the opulent sensuality of Klingsor's poems. *The Enchanted Flute* possesses the evocative charm of a Japanese *haiku*. Ravel's setting is quiet and subtle, painting a richly hued picture of colors and emotions with a few deft strokes.

When **Jake Heggie** (b.1961), one of America's most gifted composers of songs and opera, received a commission for a song cycle for the 2002 Bravo! Vail Valley Music Festival in Colorado, he asked Sister Helen Prejean, whose work with death-row

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inmates he made the basis of his powerful opera *Dead Man Walking*, to write texts that would describe what he called "her internal, spiritual journey, as opposed to the opera, which was her physical journey." Heggie titled the cycle after a line in the third of Sister Prejean's meditations: "*The deepest desire: To love God. To be with God in Heaven.*" The closing song, *Primary Colors*, speaks of how she finds both "equanimity" and "fire" in her spirituality.

The Swiss composer **Frank Martin** (1890-1974) wrote the Ballade for Flute and Piano as the required piece for the first Geneva International Wind Instrument Competition in 1939, and it bristles throughout with challenges of technique, lyricism, and interpretation for the soloist. As its title implies, the work is free in its sectional construction, though various thematic transformations and repetitions lend it a strong sense of structural unity.

For his *Trois Chants de Noël*, composed to texts by Albert Rudhardt in 1947 for the family's first Christmas in their new home at Naarden (the composer's wife, Maria, was a flutist), Martin chose a deliberately archaic idiom, simple in texture and melodic construction, austere in its modal harmony, and joyous and contented in expression.

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber series across the country. Program notes ©2008 Dr. Richard E. Rodda.

Guest Artists

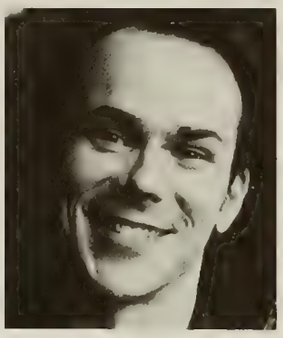
Frederica von Stade



Known to family, friends, and fans by her nickname "Flicka," mezzo-soprano Frederica von Stade has enriched the world of classical music for over three decades, appearing in the world's great opera houses and concert halls. Having received a contract from Sir Rudolf Bing during the Metropolitan Opera auditions, she made her debut in 1970 and has sung nearly all of her great roles with that company. In January 2000, the Metropolitan Opera celebrated the 30th anniversary of her debut with a new production of *The Merry Widow* created specifically for her; in 1995, to celebrate her 25th anniversary, the Metropolitan Opera created for her a new production of *Pelléas et Mélisande*. Ms. von Stade has appeared with every leading American opera company, including San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera and in Europe at La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera, working with such conductors as Claudio Abbado, Dutoit, Levine, Masur, Muti, Ozawa, Previn, Slatkin, and Tilson Thomas. She also appears with orchestras, including the Boston, Chicago, and San Francisco symphony orchestras, the Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, London Symphony Orchestra, National Symphony, and the Orchestra of La Scala. She is acclaimed for such diverse roles as the *bel canto* heroines of Rossini and Bellini; the French roles of Mignon, Périchole, Marguerite, and Mélisande; and the trouser roles of Strauss and Mozart. She created the role of Tina in Dominick Argento's *The Aspern Papers*, a work written for her, as well as the roles of Madame de Merteuil in Conrad Susa's *Dangerous Liaisons* and Mrs. Patrick De Rocher in Jake Heggie's *Dead Man Walking*. In recent seasons she gave her first performances

of the title role in *La Grand Duchesse de Gerolstein* directed by movie director Garry Marshall with Los Angeles Opera and as Ottavia in *L'incoronazione di Poppea* with Houston Grand Opera. Her orchestral repertoire encompasses works from the Baroque to the contemporary, including Ravel's *Shéhérazade*, Berlioz's *Les Nuits d'été*, and Canteloube's *Les Chants d'Auvergne*, symphonic works of the great Austrian and German composers, and new American works. She collaborated with Richard Danielpour on the orchestral song cycle *Elegies*, a tribute to Ms. von Stade's father, Charles von Stade, who was killed in the final days of World War II; the text is based on letters Mr. von Stade sent to his wife during the war. The premiere of this work took place in January 1998 with the Jacksonville Symphony led by Roger Nierenbe. *Elegies* is available on Sony Classical and has been performed throughout North America and Europe. In recital, Ms. von Stade's repertoire ranges from Mozart and Haydn to Broadway and such contemporary composers as Dominick Argento and Jake Heggie. Her award-winning discography of more than seventy recordings with every major label includes complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums, and she also appears regularly on television. Highlights of the current season include her debut at Vienna's Theater an der Wien as Mrs. Patrick De Rocher and a return to Houston Grand Opera as Madeline in the world premiere of Heggie's new chamber opera *Last Acts*, composed specifically for her. Frederica von Stade holds honorary doctorates from Yale University, Boston University, the San Francisco Conservatory of Music (which holds a Frederica von Stade Distinguished Chair in Voice), the Georgetown University School of Medicine, and her alma mater, the Mannes School of Music. In 1998 she was appointed an officer of l'Ordre des Arts et des Lettres by the French government, and in 1983 she was honored with an award given at the White House by President Reagan in recognition of her significant contribution to the arts.

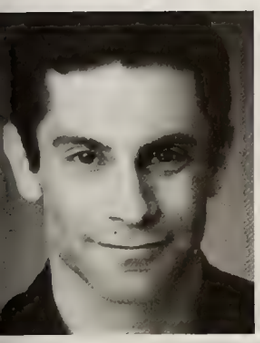
Mathieu Dufour



Mathieu Dufour is principal flute of the Chicago Symphony Orchestra, a position he has held since 1999. Before coming to Chicago, he was principal flute solo of the Paris National Opera Orchestra from 1996 to 1999. Prior to his appointment there, he served as principal flute solo of the Orchestre National du Capitole de Toulouse for three years. Mr. Dufour began his flute studies at age eight with Madeleine Chassang at the National Regional Conservatory in his hometown of Paris, France. At fourteen he was awarded the school's gold medal by unanimous vote. He subsequently studied with Maxence Larrieu at the National Conservatory of Music in Lyon, where he was unanimously awarded first prize in 1993. Additional awards include second prize at the Jean-Pierre Rampal International Flute Competition (1990); third prize at the International Flute Competition in Budapest (1991); and second prize at the International Flute Competition in Kobe, Japan (1997). Mr. Dufour frequently appears as soloist in recitals and concerts around the world. He made his Carnegie Hall and Lucerne Festival debuts as soloist with the Chicago Symphony under Daniel Barenboim in 2002, and he also has performed under conductors Pierre Boulez and Christoph Eschenbach, among others. He is in demand as a coach and teacher, and has led master classes in Canada, Japan, Europe, and the United States. As a member of the Georges Cziffra and Juventus foundations, Dufour has given many recitals and concerts as part of their Young European Soloists Ensemble. In 2004 he toured South America as soloist with the Lucerne Festival Strings. He participated in the 2005 West-Eastern Divan Workshop in Spain, and performed in the 2006 Jerusalem International Chamber Music Festival. He is a member of the Chicago Chamber Musicians. His discography includes a recently released solo recital of sonatas by Prokofiev, Martinů,

and Hindemith, Poulenc's complete chamber music, and the complete works for flute by Roussel.

Peter Grunberg



Australian-born Peter Grunberg studied in England and Switzerland, where in his early twenties he played keyboard concertos by Bach, Mozart, Poulenc, and Gershwin with the Orchestre de la Suisse Romade. He was head of music staff at Geneva's Grand Théâtre from 1981 to 1988, and at the San Francisco Opera from 1992 to 1999. His conducting debut at the Grand Théâtre in 1988 with Mozart's *The Magic Flute* was followed by an appointment to the post of conductor-in-residence with the Sydney Symphony Orchestra. Conducting engagements in the United States have included *Lucia di Lammermoor* at San Francisco Opera and a program of opera excerpts with the San Francisco Symphony. He has directed programs of music by Bach and Handel at the Pacific Music Festival in Sapporo, Japan, performed chamber music with members of the Vienna Philharmonic, given orchestral concerts at the Great Hall of the Moscow Conservatory, and played a program of Schoenberg's works in Los Angeles. In 2000 he was invited by Michael Tilson Thomas to conduct the New World Symphony in Miami; in 2002 he appeared with vocalists Michelle De Young and Thomas Hampson and with violinist Joshua Bell. In 2004 he was a panel member for several symposia with the Los Angeles Philharmonic and, as artistic advisor to Chamber Music San Francisco, appeared in concert in its inaugural season. In 2005 he directed a Debussy/Ravel/Stravinsky program entitled "Cézanne and the Sound of Modernism" at Los Angeles's Getty Center. He recently conducted Mozart's *Così fan tutte* for UCLA Opera and *The Marriage of Figaro* for the Merola Opera Program in San Francisco. Peter Grunberg has accompanied song recitals at the festivals of Aix-en-Provence and Salzburg, and in concert halls around the world with a long list of vocalists including Frederica von Stade, Franz Grundheber, Laura Claycomb, and Deborah Voigt. He is in demand as a teacher and coach in young artists' programs from Yale University and the Cincinnati School of Music to San Francisco's Merola Program and Houston Grand Opera. He retains a close connection with the San Francisco Symphony, where he holds the position of special musical assistant to Michael Tilson Thomas, and where he has frequently appeared as pianist with the orchestra, also presenting pre-concert lectures from the keyboard as part of the orchestra's Inside Music series, and advising and contributing to its award-winning multimedia program, "Keeping Score." As a frequent performer in the Bay Area, he has appeared in concerts presented by San Francisco Performances and Cal Performances, and is known for his lively verbal introductions as well as his ensemble work in chamber music concerts. Recent activities include a program of Hungarian chamber music for Music at Kohl Mansion, a concert entitled "Viardot and Friends" for San Francisco Performances, and several all-Beethoven recitals in California and Australia.



2008 Tanglewood



Thursday, August 14, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

KRONOS QUARTET
DAVID HARRINGTON, violin
JOHN SHERBA, violin
HANK DUTT, viola
JEFFREY ZEIGLER, cello

LAURENCE NEFF, lighting designer
SCOTT FRASER, sound designer

Unknown (arr. Kronos, transcr. Ljova)	*Oh Mother, the Handsome Man Tortures Me* +
SIGUR RÓS (arr. Stephen Prutsman)	Flugufrelsarinn (*The Fly Freer*) +
JOHN ZORN	Selections from *The Dead Man* * Nocturne Fantasy Prelude Etude Manifesto Meditation (The Blue of Noon)
Traditional (arr. Jacob Garchik)	Lullaby +
ALEKSANDRA VREBALOV	*... hold me, neighbor, in this storm...* *
	{ I n t e r m i s s i o n }
STEPHEN PRUTSMAN	*Particle 423* *
RAM NARAYAN (arr. Kronos, transcr. Ljova)	*Alap* from *Raga Mishra Bhairavi* +
STEVE REICH	*Triple Quartet* * (in three movements; played without pause)

* *Written for Kronos*
\+ *Arranged for Kronos*

Unknown—Iraq

Oh Mother, The Handsome Man Tortures Me (c.1980s)
Arranged by Kronos, transcribed by Ljova

To Western ears, North African and Lebanese recordings have chiefly defined Arabic music. But there are sounds less exported that remain unique to their place of origin. The region containing modern Iraq is no exception. Baghdad has been a leader of musical innovation for millennia. Iraq's unique brand of *maqam* styles and emotive orchestral epics have been reasonably well documented, yet a wealth of Iraqi sounds remain that haven't been showcased abroad, including the outstanding folk and pop music styles produced by Iraqis—styles know as much for their rhythms as they are for their accompanying dances.

Oh Mother, The Handsome Man Tortures Me is an example of the Iraqi *choubi*—a festive, driving rhythmic style that can feature fiddles, double reed instruments, bass, keyboards and *oud* over its signature beat. What really defines the Iraqi sound are the crisp, rapid-fire machine-gun-style rhythms set atop the main beat. They almost sound electronic—and sometimes they are, but usually this is the work of a unique hand drum of nomadic origin called a *khishba*—a.k.a. the *zanbour* (Arabic for wasp)—and it appears across the board in many styles of Iraqi music today. Kronos' arrangement is based on a recording produced sometime during the Saddam period between the 1980s and 2002.

Kronos Quartet's arrangement of *Oh Mother, the Handsome Man Tortures Me* was commissioned for Kronos by Deborah and Creig Hoyt.

MARK GERGIS; adapted from liner notes to the album *Choubi! Choubi! Folk & Pop Songs From Iraq.* Reprinted courtesy of Sublime Frequencies.

Sigur Rós (formed 1994)

Flugufrelsarinn (The Fly Freer) (1999/arr. 2002)
Arranged by Stephen Prutsman (b.1960)

The Icelandic group Sigur Rós is at the forefront of invention in today's international post-rock scene, led by the ethereal vocals and hauntingly bowed guitar of Jón Thor ("Jónsi") Birgisson. After hearing Sigur Rós's 1999 breakthrough album *Ágætis Byrjun* and seeing the group in concert, David Harrington of Kronos and arranger Stephen Prutsman met with the band members, who were already enthusiastic fans of Kronos. Harrington and Prutsman were invited to visit Sigur Rós's studio outside

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of Reykjavik, and the two ensembles later rehearsed together in Iceland. In its original, sung version, *Flugufrelsarinn* relates a parable of salvation and sacrifice, in which an unnamed narrator tries to rescue helpless flies in a lake from the jaws of the approaching salmon.

Stephen Prutsman's arrangement of *Flugufrelsarinn* was commissioned for the Kronos Quartet by the Reykjavik Arts Festival. Kronos' recording of *Flugufrelsarinn* is available exclusively as a download through the iTunes Store.

MATTHEW CAMPBELL

John Zorn (b.1953)
The Dead Man (1990)

Turning a self-described short attention span into a creative asset, the composer, saxophonist, MacArthur Fellow, and New York Downtown music czar John Zorn developed a unique approach to composition in the 1980s. Starting with discrete musical ideas—or "moments"—jotted down on cards whenever inspiration struck, Zorn would create a new work by assembling the cards in a specific order. The resulting music is endlessly surprising—an experience compared to rapidly pushing the pre-set buttons on a car radio, or to the "jump cut" imagery of modern films and music videos.

Zorn has long drawn inspiration from Carl Stalling's soundtracks to Warner Brothers cartoons of the 1940s and '50s. Zorn dropped out of Webster College in St. Louis, inspired by the work of saxophonist Anthony Braxton and other members of Chicago's influential Assocation for the Advancement of Creative Musicians to pursue avant-garde jazz improvisation. By the early 1970s, he had settled in Greenwich Village, performing solo sax concerts and composing the structured improvisations he called "game pieces," in which a process of musical events would be cued according to sophisticated sets of improvisational rules.

With his 1992 composition *Kristallnacht*, Zorn embarked on an exploration of his Jewish identity, which reached its fullest expression in the book of compositions called *Masada*—a project that weds traditional Jewish scales to a brash style of jazz reminiscent of Ornette Coleman. Since the mid-'80s, Zorn has also been a frequent composer for film. To date, he numbers more than a dozen volumes of *Film Works* releases on his own Tzadik record label.

John Zorn dedicated *The Dead Man* to Robert Mapplethorpe. *The Dead Man* was commissioned for the Kronos Quartet by Lincoln Center and the Beigler Trust. This was Zorn's third work for Kronos; *Cat o' Nine Tails* appears on Kronos' recording *Short Stories* and *Forbidden Fruit* appears on Kronos' recording *Winter Was Hard.*

MATTHEW CAMPBELL

Traditional
Lullaby (arr. 2006)
Arranged by Jacob Garchik (b.1976)

For most people, Iran won't conjure up a musical image—unlike India or Turkey, perhaps. It's partly because the political agenda of and media portrayal by the West are preoccupied with fundamentalist mullahs, oil reserves, and nuclear proliferation. It's certainly true that in the West we don't get much access to Iranian music. And

it's not because this nation of 70 million doesn't enjoy or contain a rich variety of music.

When the Islamic Revolution swept away the Shah's regime in 1979, in an excess of fundamentalist zeal strict restrictions were placed on music. But apart from a ban on Westernized pop music these were swiftly dropped. It's often forgotten that the Iranian Revolution was as much about reclaiming traditional Persian culture as espousing an Islamist agenda. Indeed, the long-term musical effect of the revolution has been a revival of Persian classical music, which had suffered in the face of heavy Westernization during the Shah's regime.

Folk music in Iran is a strong living tradition and has probably also been boosted by the "back-to-roots" aspects of the revolution—although, beneath the radar, out of the urban centers, it has essentially been able to carry on untroubled, regardless of official policy.

The group Jahlé is based in Bandar Abbas, Iran's largest port-city, where there's a sizable community of black Iranians descended from Arabian traders and African slaves. Jahlé's performance of this traditional lullaby—which inspired Kronos' version—was recorded by the BBC's James Birtwistle when Andy Kershaw was gathering material for a program on Iran in 2004.

Jacob Garchik's arrangement of *Lullaby* was commissioned for the Kronos Quartet by Deborah and Creig Hoyt.

PROGRAM NOTE adapted from the liner notes to *The Rough Guide to the Music of Iran,* compiled by Simon Broughton, editor of the world-music magazine *Songlines.* Used with permission.

Aleksandra Vrebalov (b.1970)

... hold me, neighbor, in this storm... (2007)

Aleksandra Vrebalov, a native of the former Yugoslavia, left Serbia in 1995 and continued her education in the United States. She holds a doctorate from the University of Michigan, where she studied with Evan Chambers and Michael Daugherty, and a master's degree from the San Francisco Conservatory, where her teacher was Elinor Armer. She has participated in the NYU Summer Composition Workshop, Music Courses in Darmstadt (Germany), Szombathely (Hungary) and Kazimierz Dolny (Poland) in collaboration with IRCAM, and the Cabrillo Festival (California); in 1999 she was a Composition Fellow at the Tanglewood Music Center. She now teaches at the City College of New York.

Vrebalov's works have been performed by the Kronos Quartet, the Cabrillo Festival Orchestra, Jorge Caballero, the Sausalito Quartet, Dusan Tynek Dance Company, Ijsbreker, and the Moravian Philharmonic, among others. Her music has been recorded for Nonesuch and Vienna Modern Masters. She is the subject of a 30-minute television biography, produced by the NS Channel.

About *... hold me, neighbor, in this storm...*, Vrebalov writes:

> The Balkans, with its multitude of cultural and religious identities, has had a troubled history of ethnic intolerance. For my generation of Tito's pioneers and children of Communists, growing up in the former Yugoslavia meant learning about and carrying in our minds the battles and numberless ethnic and religious conflicts dating back half a millennium, and honoring ancestors who died in them. By then, that distant history had merged with the nearer past, so those we remember from World War II are our grandparents. Their

stories we heard firsthand. After several devastating ethnic wars in the 1990s we entered a new century, this time each of us knowing in person someone who perished. As I write this in November 2007, on YouTube a new generation of Albanians and Serbs post their war-songs bracing for another conflict, claiming their separate entitlements to the land and history, rather than a different kind of future, together.

Strangely, the cultural and religious differences that led to enmity in everyday life produced—after centuries of turbulently living together—most incredible fusions in music. It is almost as if what we weren't able to achieve through words and deeds—to fuse, and mix, and become something better and richer together—our music so famously accomplished instead.

... hold me, neighbor, in this storm... is inspired by folk and religious music from the region, whose insistent rhythms and harmonies create a sense of inevitability, a ritual trance with an obsessive, dark energy. Peaceful passages of the work grew out of the delicately curved, elusive, often microtonal melodies of prayers, as well as escapist tavern songs from the region, as my grandmother remembers them.

For me, *... hold me, neighbor...* is a way to bring together the sounds of the church bells of Serbian orthodox monasteries and the Islamic calls for prayer. It is a way to connect histories and places by unifying one of the most civilized sounds of Western classical music—that of the string quartet—with ethnic Balkan instruments, the *gusle* [a bowed string instrument] and *tapan* [large double-headed drum]. It is a way to piece together our identities fractured by centuries of intolerance, and to reach out and celebrate the land so rich in its diversity, the land that would be ashen, empty, sallow, if any one of us, all so different, weren't there.

Aleksandra Vrebalov's *... hold me, neighbor, in this storm...* was commissioned for the Kronos Quartet by Carnegie Hall and by the Clarice Smith Performing Arts Center at Maryland with funds from The Leading College and University Presenters Program of the Doris Duke Charitable Foundation. Additional support was provided by The James Irvine Foundation.

Stephen Prutsman (b.1960)
Particle 423 (2006)

Born in Los Angeles, Stephen Prutsman began playing the piano by ear before moving on to more formal music studies. In the early 1990s he was a medal winner at the Tchaikovsky and Queen Elisabeth piano competitions, which led to performances in various prestigious music centers and with leading orchestras in the U.S. and Europe. In 2004, he was appointed to a three-year term to the position of Artistic Partner with the Saint Paul Chamber Orchestra, where he acts as composer, arranger, conductor, program host, and pianist. Prutsman's long collaboration with Kronos has resulted in over forty arrangements of distinctive and varying musical languages.

About *Particle 423*, Stephen Prutsman writes:

So David Harrington invites me for a coffee at one of our usual spots around Ninth Avenue in San Francisco and says, "Think of a giant wall with Scotch-taped fragments, frayed and discolored postcards, photos, notes, drawings... a mosaic of our amazing country." That was the invitation to write an original work for the quintessentially American string quartet Kronos.

Since its beginnings, every popular song has had some kind of moment, an inspiration or "hook," which emotionally catches a listener. *Particle 423*

employs over 400 of such souvenirs, which are bridged or sewn together by acoustic and taped sound design. As this musical landscape evolves I've noticed that structural form has been mostly abandoned. In its place, a musical collage with more and more collected mementos covering that wall from David's mind.

Stephen Prutsman's *Particle 423* was commissioned for the Kronos Quartet by the College of Saint Benedict (St. Joseph, MN) in celebration of the renewal of the Benedicta Arts Center.

Ram Narayan (b.1927)

Alap from *Raga Mishra Bhairavi*

Arranged by Kronos, transcribed by Ljova

Ram Narayan is a revered master of the sarangi, the bowed string instrument from northern India renowned for its vocal expressiveness. Over the course of his long career, Narayan has been the person most responsible for bringing this ancient chordophone into the foreground of classical Hindustani music. Born in Udaipur, Rajasthan, Narayan grew up in a family of musicians, and began playing the sarangi as a child under his father's tutelage. He moved to Delhi in 1947 to work as a staff player at All India Radio. Like most sarangi players of the era, he played as a vocal accompanist only; however, he soon realized the potential of the sarangi as a solo instrument and pushed to bring his performances into the spotlight—a practice that was unheard of at the time. In the early 1950s his ragas were some of the first to be recorded on LPs produced in India, and Narayan became widely acknowledged as a soloist. Many innovations made by Narayan to bowing and fingering techniques on the sarangi have now become standard.

Narayan is known for his vivid interpretations of traditional Indian ragas. A specified combination of notes played and embellished within a parent framework called a *thaat*, each raga has the power to evoke a unique emotional transcendence. This esthetic feeling was termed by scholars as *Rasavadhana*: a mystic state completely unrelated to desire, which is purely compounded of joy and consciousness. This arrangement is based on the *alap* from a 1989 performance of *Raga Mishra Bhairavi* by Narayan.

The Kronos Quartet's arrangement of *Raga Mishra Bhairavi* by Ram Narayan was commissioned for Kronos by Deborah and Creig Hoyt in memory of Raymond Frase.

Steve Reich (b.1936)

Triple Quartet (1999)

Steve Reich is recognized internationally as one of the world's foremost living composers. His path has embraced not only aspects of Western classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. Born in New York, Reich graduated from Cornell University and studied at Juilliard. After receiving his M.A. in Music from Mills College, Reich studied drumming at the Institute for African Studies at the University of Ghana and traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. In 1971, Reich founded his own ensemble, Steve Reich and Musicians.

Reich's 1988 piece *Different Trains*, written for Kronos, marked a new compositional method, in which speech recordings generate the musical material for musical instruments. He received a Grammy Award for Best Contemporary Composition for

Different Trains as recorded by Kronos on Nonesuch. In 1997, Nonesuch released a ten-disc retrospective box set, *Works: 1965–1995*. He won a second Grammy Award in 1999 for his piece *Music for 18 Musicians*, also on Nonesuch.

About *Triple Quartet*, Reich writes:

> *Triple Quartet* is dedicated to the Kronos Quartet. It is for three string quartets. For Kronos or any other single string quartet to perform the piece they must prerecord quartets two and three and then play the quartet one part along with the prerecorded tape. Alternately, the piece can be played by twelve players with no tape.
>
> The piece is in three movements: fast–slow–fast. It is organized harmonically on four dominant chords in keys a minor third apart: E minor, G minor, B-flat minor, C-sharp minor and then returning to E minor to form a cycle. The first movement goes through this harmonic cycle twice with a section about one minute long on each of the four dominant chords. The result is a kind of variation form. Rhythmically, the first movement has the second and third quartet playing interlocking chords while the first quartet plays longer melodies in canon between the first violin and viola against the second violin and cello. The slow movement is more completely contrapuntal with a long slow melody in canon in all twelve voices. The third movement resumes the original fast tempo, maintains the harmonic chord cycle but treats all the previous material in the piece more freely.

Steve Reich's *Triple Quartet* was commissioned for the Kronos Quartet with funds provided by the National Endowment for the Arts, David A. and Evelyne T. Lennette, Patricia Unterman and Tim Savinar, and Meet the Composer/Arts Endowment Commissioning Music/USA, which is made possible by generous support from The Helen F. Whitaker Fund, and The Catherine Filene Shouse Foundation. Biography reprinted by kind permission of Boosey & Hawkes.

Guest Artists

Kronos Quartet



For more than thirty years, the Kronos Quartet—**David Harrington** and **John Sherba** (violins), **Hank Dutt** (viola), and **Jeffrey Zeigler** (cello)—has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos has become one of the most celebrated and influential ensembles of our time, performing thousands of concerts worldwide, releasing more than forty recordings of extraordinary breadth and creativity, collaborating with many of the world's most eclectic composers and performers, and commissioning hundreds of works and arrangements for string quartet. Kronos' work has also garnered numerous awards, including a Grammy for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from *Musical America*. Since 1973, Kronos has built a compellingly eclectic repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Shostakovich, Webern), contemporary composers (Sofia Gubaidulina, Arvo Pärt, Alfred Schnittke), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk), and artists from even farther afield (rock guitar legend Jimi Hendrix, Indian vocal master Pandit Pran Nath, avant-garde saxophonist

John Zorn). Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers. Kronos has worked extensively with composers such as "father of minimalism" Terry Riley, whose work with Kronos includes *Salome Dances for Peace*, the multimedia production *Sun Rings*, and 2005's *The Cusp of Magic*; Philip Glass, recording his complete string quartets and scores to films like *Mishima* and *Dracula*; Azerbaijan's Franghiz Ali-Zadeh, featured on the 2005 release *Mugam Sayagi: Music of Franghiz Ali-Zadeh*; Steve Reich, whose Kronos-recorded *Different Trains* earned a Grammy; Argentina's Osvaldo Golijov, whose work with Kronos includes both compositions and extensive arrangements for albums like *Caravan* and *Nuevo*; and many more. In addition to composers, Kronos counts numerous artists from around the world among its regular collaborators, including the legendary Bollywood "playback singer" Asha Bhosle; the renowned American soprano Dawn Upshaw; Mexican rockers Café Tacuba; the Romanian gypsy band Taraf de Haïdouks; and the unbridled British cabaret trio, the Tiger Lillies. Kronos has performed live with the likes of icons Allen Ginsberg, Modern Jazz Quartet, Tom Waits, Betty Carter, and David Bowie, and has appeared on recordings by such diverse talents as Amon Tobin, Dan Zanes, DJ Spooky, Dave Matthews, Nelly Furtado, Rokia Traoré, Joan Armatrading, and Don Walser. The quartet spends five months of each year on tour, appearing in concert halls, clubs, and festivals around the world including BAM Next Wave Festival, Carnegie Hall, the Barbican in London, WOMAD, UCLA's Royce Hall, Amsterdam's Concertgebouw, Shanghai Concert Hall, and the Sydney Opera House. Kronos is equally prolific and wide-ranging on disc. The Kronos Quartet records exclusively for Nonesuch. The ensemble's expansive discography on Nonesuch includes collections such as "Pieces of Africa" (1992), a showcase of African-born composers, which simultaneously topped *Billboard*'s Classical and World Music lists; 2000's "Caravan," whose musical "travels" span North and South America, Europe, and the Middle East; 1998's ten-disc anthology, "Kronos Quartet: 25 Years"; "Nuevo" (2002), a Grammy- and Latin Grammy-nominated celebration of Mexican culture; and the 2003 Grammy-winner, Alban Berg's *Lyric Suite*. For more information, visit kronosquartet.org, facebook.com/kronosquartet, or myspace.com/kronosquartet.

For the Kronos Quartet

Janet Cowperthwaite, *Managing Director*
Laird Rodet, *Associate Director*
Jennie-Marie Adler, *Production Associate*
Sidney Chen, *Artistic Administrator*
Scott Fraser, *Sound Designer*
Christina Johnson, *Communications Manager*
Nikolás McConnie-Saad, *Administrative Assistant*
Laurence Neff, *Production Director*
Kristen Reinhardt, *Business Operations Manager*
Julie Yip, *Intern*

2008 Tanglewood

SEIJI OZAWA HALL

Monday, August 18, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall
THE MARGARET LEE CROFTS CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
EMANUEL AX, piano

STRAUSS	*Till Eulenspiegel's Merry Pranks,* after the old rogue's tale, set in rondo form for large orchestra, Opus 28
STRAUSS	*Burleske* in D minor for piano and orchestra EMANUEL AX
	{ Intermission }
ALBÉNIZ	*Suite española* (orch. Frühbeck de Burgos) Castilla Granada Sevilla Asturias Aragon
FALLA	Suites from the ballet *The Three-cornered Hat* Suite No. 1 Introduction—Afternoon—Dance of the Miller's Wife (Fandango)—The Corregidor—The Miller's Wife—The Grapes Suite No. 2 The Neighbor's Dance (Seguidillas)—The Miller's Dance (Farruca)—Final Dance (Jota)

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Richard Strauss (1864-1949)

Till Eulenspiegel's Merry Pranks, Opus 28
Burleske in D minor for piano and orchestra

The title of Richard Strauss's single-movement work for piano and orchestra—*Burleske* ("farce")—is also apropos the spirit of his more popular virtuosic work for orchestra, *Till Eulenspiegels lustige Streiche.* Strauss's penchant for wit and humor pervades these works, which simultaneously display his compositional brilliance through virtuoso piano and orchestral writing. *Till Eulenspiegel* (being performed to open this concert) is considered the pinnacle of Strauss's humorous works, but *Burleske* (performed second) offers a glimpse, almost ten years prior to *Till Eulenspiegel,* of his ability to incorporate parody into his compositions. (Strauss's treatment of the Viennese waltzes in his opera *Der Rosenkavalier* is another example of this skill in his later works.) *Burleske* is based on "Brahmsian" themes; Strauss was, in fact, a great admirer of Brahms and his music, calling his adoration of the composer his "*Brahmsschwärmerei.*" Strauss, however, incorporates parody without apology as he jocularly uses Brahmsian themes (English music critic Earnest Newman recognized the reference to Brahms's *Edward* Ballade in D minor, Opus 10, No. 1, in the opening piano solo) alongside Wagnerian references (e.g., references to *Tristan* in the chromatic passages of the cadenza). Humorous gestures pervade the concerto-like work. If one listens closely to the opening measures of *Burleske,* the way Strauss uncharacteristically uses the timpani as a melodic instrument becomes strikingly apparent. The blatant inclusion of the tritone into the recurring cascading chromatic octave passages of the solo piano is also quite tongue-in-cheek. But despite the humorous nature of *Burleske,* it is indeed a serious concert work, requiring virtuoso skills from the piano soloist and displaying a mastery of orchestration.



Originally named "Scherzo," *Burleske* is Strauss's only attempt at a concerto-like work for piano and orchestra. After completing it in 1885, Strauss, who was at the time assistant conductor to the great Hans von Bülow at Meinegen, hoped to have the maestro perform the work; but to the composer's dismay, Bülow deemed it "unplayable" after several rehearsals. Four years after the first attempt at the work, Eugen d'Albert, a pupil of Franz Liszt, decided to perform *Burleske* and successfully premiered it at Eisenbach on a concert with Strauss's tone poem *Tod und Verklärung* ("Death and Transfiguration").

Shortly after composing *Burleske,* Strauss moved to one of the most popular forms of symphonic music during the Romantic era, the tone poem. ("*Tondichtung*"—"tone poem"—is the name given by Strauss to his works that followed the "*symphonische Dichtung*"—"symphonic poem"—of Franz Liszt). These works of Strauss gained such notoriety that it is difficult to mention the genre without recalling many of the German master's compositions. It was Strauss's relationship with the violinist Alexander Ritter—who introduced Strauss to Liszt and his symphonic poems—that led to his attraction to the tone poem. Strauss became a proponent of the Lisztian idea that "new ideas must seek new forms," and this philosophy, coupled with his deep interest in the writings of noted German figures such as Schopenhauer, Wagner, and Hausegger, contributed to the creation of some of the composer's most profound compositions.

Strauss also found inspiration for some of his tone poems (e.g., *Don Juan* of 1888-89 and *Don Quixote* of 1897) in folklore and literature; it was the story of the medieval prankster Tyll Eulenspiegel that served as a catalyst for the present work. *Till*

Eulenspiegel is the most comedic of the tone poems composed between 1894 and 1898 (it is quite amazing to think that Strauss composed *Till Eulenspiegel, Also sprach Zarathustra, Don Quixote,* and *Ein Heldenleben* within five years!), and it is also one of his most virtuosic. The impetus for the composition of so many tone poems within a short period of time may have been sparked by Strauss's recent operatic failure, *Guntram* (1894). After the failure of this opera in the conservative Bavarian capital of Munich, it is perhaps also no surprise that Strauss created a work in which the protagonist constantly mocks the establishment through a series of pranks. After repeatedly stating his inability to provide a program for the work, Strauss was finally convinced by music analyst Wilhelm Mauke to provide a summary of the plot, and it was included in the score:

> Once upon a time there was a Volksnarr named Till Eulenspiegel that was an awful Hobgoblin. Off for new pranks; just wait, you hypocrites! Hop! On horseback into the midst of the market-women; with seven-league boots he lights out; hidden in a mouse-hole; disguised as a pastor, he drips with unction and morals; yet out of his big toe peeps the rogue; but before he gets through he nevertheless has qualms because of his having mocked religion. Till as cavalier pays court to the girls; she has really made an impression on him; he courts her; a kind of refusal is still a refusal. Till departs furious; he swears vengeance on all mankind. Philistine motive. After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate. Great grimaces from afar; Till's street tune. The court of justice; he still whistles to himself indifferently; up the ladder. There he swings; he gasps for air; a last convulsion. The mortal part of Till is no more.

Strauss altered the ending of the original Till legend, in which he died after the epidemic that swept 14th-century Europe. Strauss's ending (the death of Till by hanging) is more suited to his dramatic needs, and it creates one of the most poignant



musical gestures, as one is able to picture the grisly scene of Till's execution that begins with the roll of the snare drum.

Till Eulenspiegel is permeated by two prominent musical motives: the first is the famous horn theme heard after the "Once upon a time..." introduction, and the second is the jocular clarinet motive that appears a little over thirty bars later. These motives occur throughout the work as Till's chicanery unfolds, creating a rondo-like form (although the rondo is as extended and altered as the sonata form found in the single-movement *Burleske*). The motives are so persistent that even as Till finally faces his fate, the quirky clarinet motive continues to be interspersed between the treacherous chords heard during his execution. Despite the protagonist's lamentable ending, his spirit seemingly lives on as Strauss recalls the "once upon a time" introduction, albeit more somber in tone. But in tongue-in-cheek fashion, Strauss impishly concludes the work with bombastic repetition of the original clarinet motive—evoking the satirical character of the work's protagonist.

MATTHEW MORRISON

Matthew Morrison is the 2008 Tanglewood Music Center Publications Fellow, supported by the Robert J. and Jane B. Mayer Fellowship/Lucy Lowell Fellowship.

Isaac Albéniz (1860-1909)

Five movements from *Suite española*, Opus 47 (orch. Frühbeck de Burgos)

A prodigy at the piano, the Catalán composer Isaac Albéniz was performing in public by age four but ran away from home during his childhood, including stowing away to South America and making his living as a traveling virtuoso. He became one of the most brilliant pianists of his day; although he gave up concertizing by 1890 to concentrate on composing, his skill as a pianist informed most of his output.



His important piano works are tone poems inspired by the music and culture of his native Spain, and his use of Lisztian advanced chromatic harmony in tandem with folk-music-inspired melodies and forms helped usher in a modern musical language at the end of the nineteenth century. Along with his younger contemporaries Debussy and Dukas in France, and later Ravel, Albéniz was a significant figure in what came to be known as musical Impressionism.

The original **Suite española**, completed in 1896, was four movements, to which four other pieces—some shared with other suites—were added later. The eminent conductor Rafael Frühbeck de Burgos, orchestrating the pieces in the 1960s, uses a Ravel-sized ensemble for these coloristic translations. Note that the percussion section includes many of the instruments one would expect to hear in the original forms of these dances and character pieces, such as castanets, tambourine, and drums. In this concert, Frühbeck conducts five pieces of the eight he orchestrated. The first, **Castilla**, is named for the Castile region of central Spain. This movement is a *seguidilla*, a type of dance with a quick triple-meter rhythm and short melodic phrases. **Granada** is a sweet *serenata*, or night-piece. The **Sevilla** movement (from another Andalusian city, Seville) is a *sevillana*, which is related to the *seguidilla*. **Asturias** is named for the coastal province in the northwest corner of Spain. This music (subtitled "*leyenda*," or "legend") is best-known in its transcription for guitar by Francisco Tarréga. **Aragón** (subtitled "*fantasia*") is named for the region in northeast Spain, bordering Catalonia on the east and France on the north, with its northern area within the Pyrenees.

Manuel de Falla (1876-1946)

The Three-cornered Hat, Suites 1 and 2

Born in Cádiz, Spain, Manuel de Falla composed his ballet *El sombrero de tres picos* (*The Three-cornered Hat*) originally as music for a mime-play entitled *El corregidor y la molinara* (*The Corregidor and the Miller's Wife*), first performed on April 7, 1917, in Madrid. The music was then revised and given its present title for a production by Diaghilev's Ballets Russes, the first performance taking place in London's Alhambra Theatre on July 22, 1919, with a scenario by G. Martinez Sierra, adapted from a story by Pedro de Alarcon.



Alarcon's popular 1874 story, filled with humor and keen observation, tells the tale of the ill-fated attempts by a corregidor (the resident magistrate) of a small Spanish town to seduce the pretty wife of the local miller. The warmth, color, and Spanish flavor of Falla's music made the ballet one of his most successful works and the last big international success of Diaghilev's company. The original production sported a set designed by Pablo Picasso and the brilliant dancing of Leonide Massine as the miller. The two concert suites from *The Three-cornered Hat* follow the sequence of the full ballet.

Suite No. 1 begins with a brief **Introduction** originally composed so the audience would have time to admire Picasso's drop curtain. The story begins in the **Afternoon**. The miller and his wife go about their business, each being represented by a fragment of folk song. When the corregidor arrives, the miller's wife pretends not to see him and dances a **Fandango** (**Dance of the Miller's Wife**). The magistrate interrupts her and offers himself in a grotesquely polite little tune in the bassoon. The miller's wife laughs and begins teasing him by pretending to offer grapes from the arbor (**The Grapes**), but every time he comes close to take one (or to attempt a kiss), she dances out of reach. **Suite No. 2** starts with the opening of the ballet's Part II, a **Seguidillas** danced by the neighbors, who have gathered to celebrate St. John's Eve. It is an Andalusian night, filled with the perfume of flowers and the rhythm of guitars. The miller's wife asks her husband to dance. He performs a vigorous **Farruca**, a macho dance obviously intended for his wife's benefit. The Suite No. 2 finishes with the general dance of rejoicing (**Jota**) that concludes the ballet, the corregidor's further attempts to seduce the wife having been foiled, and the miller and his wife being reconciled.

From notes by ROBERT KIRZINGER (Albéniz) and
STEVEN LEDBETTER (Falla)

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

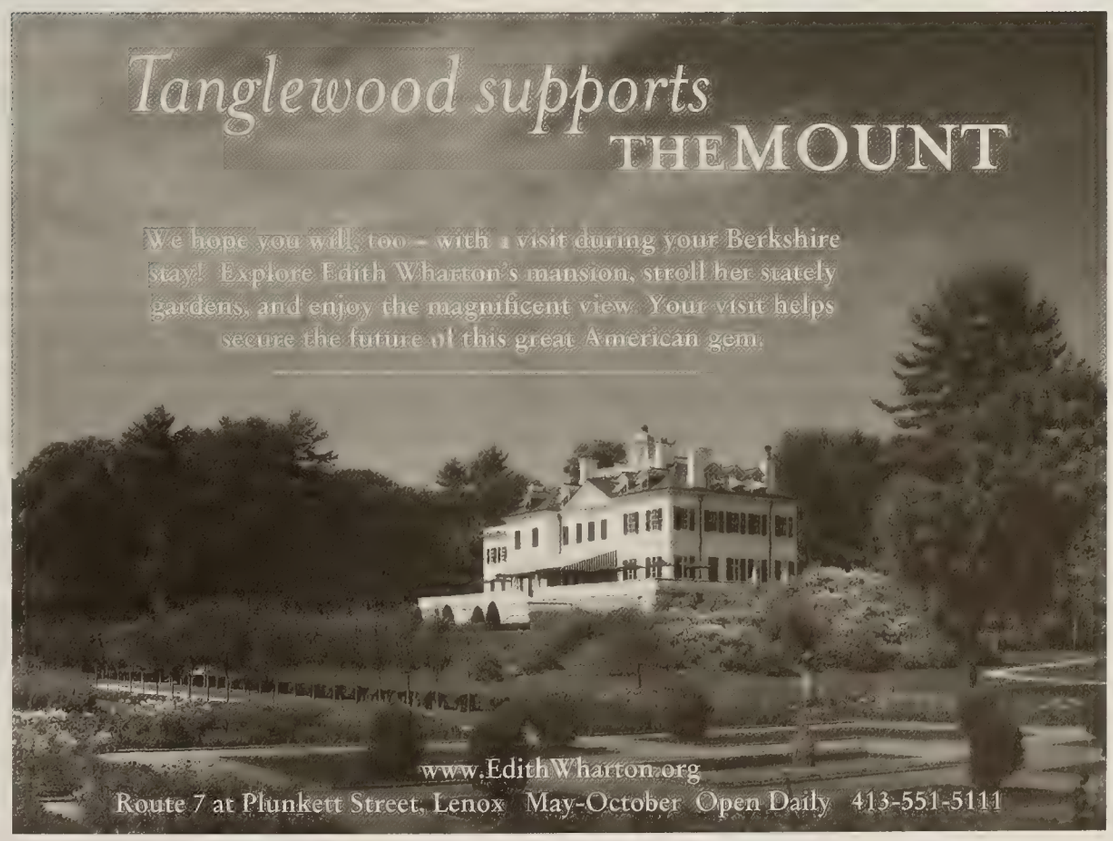
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Guest Artists

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude.* He has held conducting posts with the Bilbao Orchestra, the Spanish National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Spanish National Orchestra. He has served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, becoming honorary conductor of the latter ensemble in 1991. He was also chief conductor of the Vienna Symphony Orchestra, music director of the Deutsche Oper Berlin, and chief conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino; since the 2004-05 season he has been music director of the Dresden Philharmonie orchestra. As guest conductor he has led all of the major American orchestras, the Israel Philharmonic, and, in Europe, the Berlin Philharmonic, Munich Philharmonic, the Leipzig Gewandhaus Orchestra, various German radio orchestras, and the five major London orchestras. He is also a frequent guest conductor in Italy, Switzerland, France, Sweden, Norway, Denmark, and Japan, as well as at opera houses and prestigious festivals. His discography includes more than 100 recordings, for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's *Carmina burana,* Mendelssohn's *Elijah* and *St. Paul,*



and the complete works of Manuel de Falla, including *L'Atlantida* and *La vida breve.* A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the prestigious Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. Apart from his regular concerts and tours with the RAI Orchestra Torino and the Dresden Philharmonie, he appears regularly with the Boston Symphony Orchestra leading a wide range of repertoire both in Boston and at Tanglewood. His future commitments include reengagements in Los Angeles, New York, Pittsburgh, Montreal, and Paris, as well as with the Philharmonia in London, the London Symphony Orchestra, and La Scala of Milan. In recent years he has been a frequent podium guest in Boston and also at Tanglewood, where he has led both the BSO and the Tanglewood Music Center Orchestra.

Emanuel Ax



Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. He attended Columbia University, where he majored in French. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv, followed by the Michaels Award of Young Concert Artists in 1975 and, four years later, by the Avery Fisher Prize. In the 2007-08 season, in addition to numerous engagements with orchestras on both sides of the Atlantic, recitals take him to London's Wigmore Hall, Amsterdam's Concertgebouw, and Carnegie Hall. For the New York Philharmonic's 2006 Opening Gala, Mr. Ax and Yefim Bronfman performed Mozart's Concerto for Two Pianos conducted by Lorin Maazel, telecast live nationally. As an "On Location" artist with the Los Angeles Philharmonic in 2006-07, he participated in chamber and orchestral programs centered around Mozart and Strauss. With his wife, pianist Yoko Nozaki, he brought a Mark Morris Dance Group collaboration, originally conceived for the 2006 Mostly Mozart Festival, to Vienna and London. Mr. Ax has been an exclusive Sony Classical recording artist since 1987. Recent releases include two-piano music by Brahms and Rachmaninoff with Yefim Bronfman, and period-instrument performances of Chopin's complete works for piano and orchestra. Mr. Ax received Grammy awards for two discs of his Haydn's piano sonata cycle and has made Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms cello sonatas. He has also recorded Brahms's Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony, three solo Brahms albums, an album of tangos by Astor Piazzolla, and John Adams's *Century Rolls.* Mr. Ax has recently turned his attention toward the music of 20th-century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. He has worked regularly with chamber music colleagues Young Uck Kim, Cho-Liang Lin, Mr. Ma, Edgar Meyer, Peter Serkin, Jaime Laredo, and the late Isaac Stern. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia universities. For more information about Emanuel Ax, please visit www.emanuelax.com.

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Vincent (Tiantian) Lan, Beijing, China
Luke B. Hancock Foundation Fellowship

Pei-Ling Lin, Taiwan, Taipei
Starr Foundation Fellowship

Ming-Hsin Lu, Tainan, Taiwan
Bill and Barbara Leith Fellowship

Nicholas Mauro, York, PA
Darling Family Fellowship

Derek Mosloff, Thief River Falls, MN
Frederic and Juliette Brandi Fellowship

Yumi Sagiuchi, Great Neck, NY
James A. Macdonald Foundation Fellowship

Cello

Caroline Bean, Lakeland, FL
Naomi and Philip Kruvant Family Fellowship

Marie-Michel Beauparlant, Drummondville, PQ, Canada
James and Caroline Taylor Fellowship

Matthew Beckmann, Roeland Park, KS
Juliet Esselborn Geier Memorial Fellowship

Eleanor Blake, Uxbridge, MA
Bay Bank/BankBoston Fellowship

David Gerstein, Wilmette, IL
Stephen and Dorothy Weber Fellowship

Jacob Fowler, Viginia Beach, VA
Clowes Fund Fellowship

Jeffrey Hood, Portage, MI
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Kathryn Hufnagle, Herndon, VA
Valerie and Allen Hyman Family Fellowship

Dahae Kim, New City, NY
Ann and Gordon Getty Foundation Fellowship

Benjamin Krug, Royal Oak, MI
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Hugh LeSure, Memphis, TN
Penny and Claudio Pincus Fellowship

Elizabeth Means, Huntington Beach, CA
Herb and Barbara Franklin Fellowship/
Marion Callanan Memorial Fellowship

Jay Tilton, Capistrano Beach, CA
Fassino Family Fellowship

Michael Unterman, Vancouver, BC, Canada
William F. and Juliana W. Thompson Fellowship

Double Bass

Charles Clements, Westborough, MA
Alfred E. Chase Fellowship

Shawn Conley, Honolulu, HI
Edward G. Shufro Fund Fellowship

Evan Halloin, De Pere, WI
Pokross/Curhan/Wasserman Fellowship

Kevin Jablonski, Columbus, OH
George and Ginger Elvin Fellowship

Edward Merritt, Pittsburgh, PA
Jan Brett and Joe Hearne Fellowship

Dylan Palmer, Albuquerque, NM
William E. Crofut Family Scholarship/
Andrea and Kenan Sahin Fellowship

Tyler A. Shepherd, San Antonio, TX
Catherine and Michael Sporn Fellowship

Flute

Jeremiah Duarte Bills, Loomis, CA
Helene R. and Norman L. Cahners Fellowship/
Paul and Lori Deninger Fellowship

Laura Heinrichs, Swarthmore, PA
Haskell and Ina Gordon Fellowship

Sandy Hughes, Portland, OR
Evelyn and Ron Shapiro Fellowship

Marie Tachouet, Portland, OR
Leslie and Stephen Jerome Fellowship

Oboe

Annie Henneke, Tomball, TX
Fernand Gillet Memorial Fellowship

Mary Lynch, Washington, DC
Norma and Sol D. Kugler Fellowship/
Dana and Jesse Lehman Fellowship

Nicholas Stovall, Austin, TX
Catherine and Michael Sporn Fellowship

Henry Ward, Haddon Township, NJ
Steinberg Fellowship/Augustus Thorndike Fellowship

Clarinet

Giancarlo Garcia, McLean, VA
Saville Ryan and Omar Del Carlo Fellowship

Alexis Lanz, Le Vaud, Switzerland
Jacques Kohn Fellowship/Anonymous Fellowship

Sonia Sielaff, St. Paul, MN
Sydelle and Lee Blatt Fellowship/
Marilyn Brachman Hoffman Fellowship

Arno Stoffelsma, Amsterdam,
The Netherlands
Edwin and Elaine London Family Fellowship

Bass Clarinet

Ryan Yuré, Los Angeles, CA
BSO Members' Association Fellowship

Bassoon

Ellen Connors, Grand Rapids, MI
Robert G. McClellan, Jr. & IBM Matching
Grants Fellowship

Andrew Cuneo, Elmhurst, IL
Denis and Diana Osgood Tottenham Fellowship/
Sherman Walt Memorial Fellowship

Anne Marie Power, Santa Monica, CA
Ushers/Programmers Instrumental Fellowship
in honor of Bob Rosenblatt

Natalya Rose Vrbsky, Guilford, VT
John and Elizabeth Loder Fellowship

Horn

Russell Bonifede, Oak Park, CA
Merrill Lynch Fellowship

Lauren Moore, Richardson, TX
Evelyn S. Nef Fellowship

Matthew Oliphant, Royal Oak, MI
Susan B. Kaplan Fellowship

Timothy Riley, Hebron, CT
Ruth S. Morse Fellowship

James Robertson, Edmonton, AB, Canada
BSAV/Carrie L. Peace Fellowship

Michael Winter, Redlands, CA
Theodore and Cora Ginsberg Fellowship

Trumpet

Christopher Coletti, Staten Island, NY
Charles E. Culpeper Foundation Fellowship

Michael Martin, Marietta, GA
Armando A. Ghitalla Fellowship

Travis Peterson, Milaca, MN
André Côme Memorial Fellowship

Brynn Rector, Albuquerque, NM
Tappan Dixey Brooks Memorial Fellowship

Thomas Siders, Champaign, IL
Miriam Ann Kenner Memorial Scholarship/
Erskine Park LLC Fellowship

Trombone

Jeremy Buckler, Dallas, TX
Mr. and Mrs. Jay Marks Fellowship

Kenneth Moses, Houston, TX
Morningstar Family Fellowship/
Clarice Neumann Fellowship

Patrick Pfister, Golden Valley, MN
Arthur and Barbara Kravitz Fellowship/
Stephen and Persis Morris Fellowship

Bass Trombone

David R. Becker, Kansas City, MO
Rita Meyer Fellowship

Tuba

Dennis J. Nulty, Schenectady, NY
Frelinghuysen Foundation Fellowship

Percussion

Aziz D. Barnard Luce, Westminster, MD
Avedis Zildjian Percussion Fellowship/
Mr. and Mrs. Daniel Pierce Fellowship

Joseph Becker, East Greenwich, RI
Daphne Brooks Prout Fellowship

WeiChen Lin, Tainan, Taiwan
Wallace-Reader's Digest Fund Fellowship

Matthew McKay, Fairfax, VA
Mr. and Mrs. Robert E. Remis Fellowship/
Arlene and Donald Shapiro Fellowship

Steven Merrill, Dallas, TX
Aso O. Tavitian Fellowship/Tanglewood Ushers &
Programmers Fellowship

Kyle Zerna, Downers Grove, IL
Barbara Lee/Raymond E. Lee Foundation Fellowship

Harp

Megan Levin, Austin, TX
John and Susanne Grandin Fellowship

Sadie Turner, Spring, TX
Kathleen Hall Banks Fellowship/
Daniel and Shirlee Cohen Freed Fellowship

Piano

Nareh Arghamanyan, Vanadzor,
State Lori, Armenia
Friends of Armenian Culture Society Fellowship

Andrea Christie, Victoria, BC, Canada
Stephanie Morris Marryott & Franklin J. Marryott
Fellowship

Rujie Sandra Gu, Shanghai, China
Nat Cole Memorial Fellowship/R. Amory Thorndike
Fellowship

Nolan Pearson, Bedford, TX
Billy Joel Keyboard Fellowship

Kiu Tung Poon, Hong Kong, China
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Yoko Kida, Ichikawa, Chiba, Japan
Wilhelmina C. Sandwen Memorial Fellowship

Tatiana Vassilieva, Seattle, WA
Felicia Montealegre Bernstein Fellowship/
Kandell Family Fellowship

Soprano

Allison Angelo, Truro, NS, Canada
Peter H.B. Frelinghuysen Fellowship/Eugene Cook
Scholarship

Emily Hindrichs, New Orleans, LA
Ushers/Programmers Harry Stedman Vocal Fellowship

Ashley Logan, Miami, FL
The Beverly and Arthur Shorin Fellowship

Ileana Montalbetti, Saskatoon, SK, Canada
The Casty Family Fellowship/Tisch Foundation
Scholarship

Hana Park, Seoul, South Korea
Edward G. Shufro Fund Fellowship/The Felix Braun
Memorial Fellowship in honor of Phyllis Curtin

Charlene Santoni, Kitchener, ON, Canada
Athena and James Garivaltis Fellowship

Mezzo-Soprano

Abigail Fischer, Norwich, VT
Patricia Plum Wylde Fellowship

Katherine Growdon, Los Angeles, CA
Eduardo and Lina Plantilla Fellowship

Christin-Marie Hill, Evanston, IL
The Everett and Margery Jassy Fellowship/
The Hannah and Walter Shmerler Fellowship

Kristin Hoff, St. Catharines, ON, Canada
Mary H. Smith Scholarship/Cynthia L. Spark
Scholarship

Rebecca Jo Loeb, Glen Ridge, NJ
The Edward I. and Carole J. Rudman Fellowship

Nicole J. Mitchell, Brooklyn, NY
Surdna Foundation Fellowship

Tenor

Steven Ebel, Jeffereson, WI
Andrall and Joanne Pearson Scholarship/
Bernice and Lizbeth Krupp Fellowship

Samuel Read Levine, Brookline, MA
Brookline Youth Concerts Awards Committee
Fellowship/Harry and Marion Dubbs Fellowship

Alex Richardson, Las Cruces, NM
Red Lion Inn/Blantyre Fellowship

Adam Sattley, Cortez, CO
Claire and Millard Pryor Fellowship

Mark Van Arsdale, Denver, CO
Dan and Gloria Schusterman Fellowship/
Leah Jansizian Memorial Scholarship

Zachary Wilder, Los Angeles, CA
Evelyn S. Nef Fellowship

Baritone

Jonathan Beyer, Chicago, IL
Thelma Fisher Fellowship

Mischa Bouvier, Calera, AL
Dr. Raymond and Hannah H. Schneider Fellowship

Christopher Johnstone, Cedar Rapids, IA
Richard F. Gold Memorial Scholarship/
Alice S. Kandell Fellowship

Matthew Worth, West Hartford, CT
Linda J.L. Becker Fellowship

Bass-Baritone

Alan Dunbar, Beaufort, SC
Mary E. Brosnan Fellowship

Evan Hughes, Santa Barbara, CA
Jerome Zipkin Fellowship

Bass

Evan M. Boyer, Louisville, KY
Ruth and Jerome Sherman Memorial Fellowship/
Pearl and Alvin Schottenfeld Fellowship

Composition

Charlotte Bray, High Wycombe, Buckinghamshire, England
Otto Eckstein Family Fellowship

Helen Grime, Edinburgh, Scotland, United Kingdom
Leonard Bernstein Fellowship

Matti Kovler, Jerusalem, Israel
Lola and Edwin Jaffe Fellowship

Jeff Stanek, Madison, WI
ASCAP Foundation Leonard Bernstein Composer Fellowship

Jane Stanley, Sydney, NSW, Australia
Margaret Lee Crofts Fellowship

Yao Chen, Fo Shan, Guang Dong, China
Leonard Bernstein Fellowship

Conducting

Christoph Altstaedt, Gütersloh, Northrhein-Westfalia, Germany
Maurice Abravanel Scholarship/
Mrs. Vincent Lesunaitis Fellowship

Leo McFall, London, England
Seiji Ozawa Fellowship

Erik Nielsen, Council Bluffs, IA
Evelyn and Phil Spitalny Fellowship/
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FCM Fellowship

Ryan Wigglesworth, Sheffield, Yorkshire, United Kingdom
TMC Fellowship

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Tracey Melhuish, Glen Ridge, NJ
Miriam H. and S. Sidney Stoneman Fellowship

Audio Engineering

Brian Heller, Bloomington, MN
Jane W. Bancroft Fellowship

Stephen Lilly, St. John's, NL, Canada
C.D. Jackson Fellowship

Alison Mattek, Boca Raton, FL
Stanley Chapple Fellowship

Ryan Miller, Horseheads, NY
Rosamund Sturgis Brooks Memorial Fellowship

Piano Technician

Ryan Mix, Irondequoit, NY
Harold G. Colt, Jr. Memorial Fellowship

Michael Shaw, Barrington, RI
Caroline Grosvenor Congdon Memorial Fellowship

Emily Townsend, Lincoln, NB
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Publications

Matthew D. Morrison, Charlotte, NC
Robert J. and Jane B. Mayer Fellowship/
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The New Fromm Players *is an ensemble of musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. These artists will concentrate almost exclusively on this literature, performing works by the TMC Composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.*

The New Fromm Players

Brook Ferguson, flute, Pittsburgh, PA
Brent Besner, clarinet, Montreal, QC, Canada
Martin Shultz, violin, Katy, TX
Stephanie Nussbaum, violin, Houston, TX
Gareth Zehngut, viola, State College, PA
Kathryn J. Bates, cello, Concord, MA

2008 Tanglewood

SEIJI OZAWA HALL

Wednesday, August 20, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BEAUX ARTS TRIO
MENAHEM PRESSLER, piano
DANIEL HOPE, violin
ANTONIO MENESES, cello

The concerts on Wednesday, August 20, and Thursday, August 21, are the final American performances of the Beaux Arts Trio. A separate program book celebrating the Beaux Arts Trio, and also including complete program notes and biographical material, will be distributed at those concerts.

DVOŘÁK — Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*

Lento maestoso; Allegro vivace,
quasi doppio movimento—
Poco adagio; Vivace non troppo—
Andante; Vivace non troppo—
Andante moderato (quasi tempo di
Marcia); Allegretto scherzando
Allegro
Lento maestoso; Vivace quasi doppio
Movimento

KURTÁG — Piano Trio

{ I n t e r m i s s i o n }

RAVEL — Trio in A minor for piano, violin, and cello

Modéré
Pantoum (Assez vif)
Passacaille (Très large)
Finale (Animé)

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

2008 Tanglewood

SEIJI OZAWA HALL

Thursday, August 21, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BEAUX ARTS TRIO
MENAHEM PRESSLER, piano
DANIEL HOPE, violin
ANTONIO MENESES, cello

The concerts on Wednesday, August 20, and Thursday, August 21, are the final American performances of the Beaux Arts Trio. A separate program book celebrating the Beaux Arts Trio, and also including complete program notes and biographical material, will be distributed at those concerts.

ALL-SCHUBERT PROGRAM

Piano Trio No. 1 in B-flat, D.898 (Opus 99)

Allegro moderato
Andante un poco mosso
Scherzo. Allegro
Rondo. Allegro vivace

{ I n t e r m i s s i o n }

Piano Trio No. 2 in E-flat, D.929 (Opus 100)

Allegro
Andante con moto
Scherzando (Allegro moderato)
Allegro moderato

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

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Photo courtesy of Paul Brown Monday Night Jazz Series

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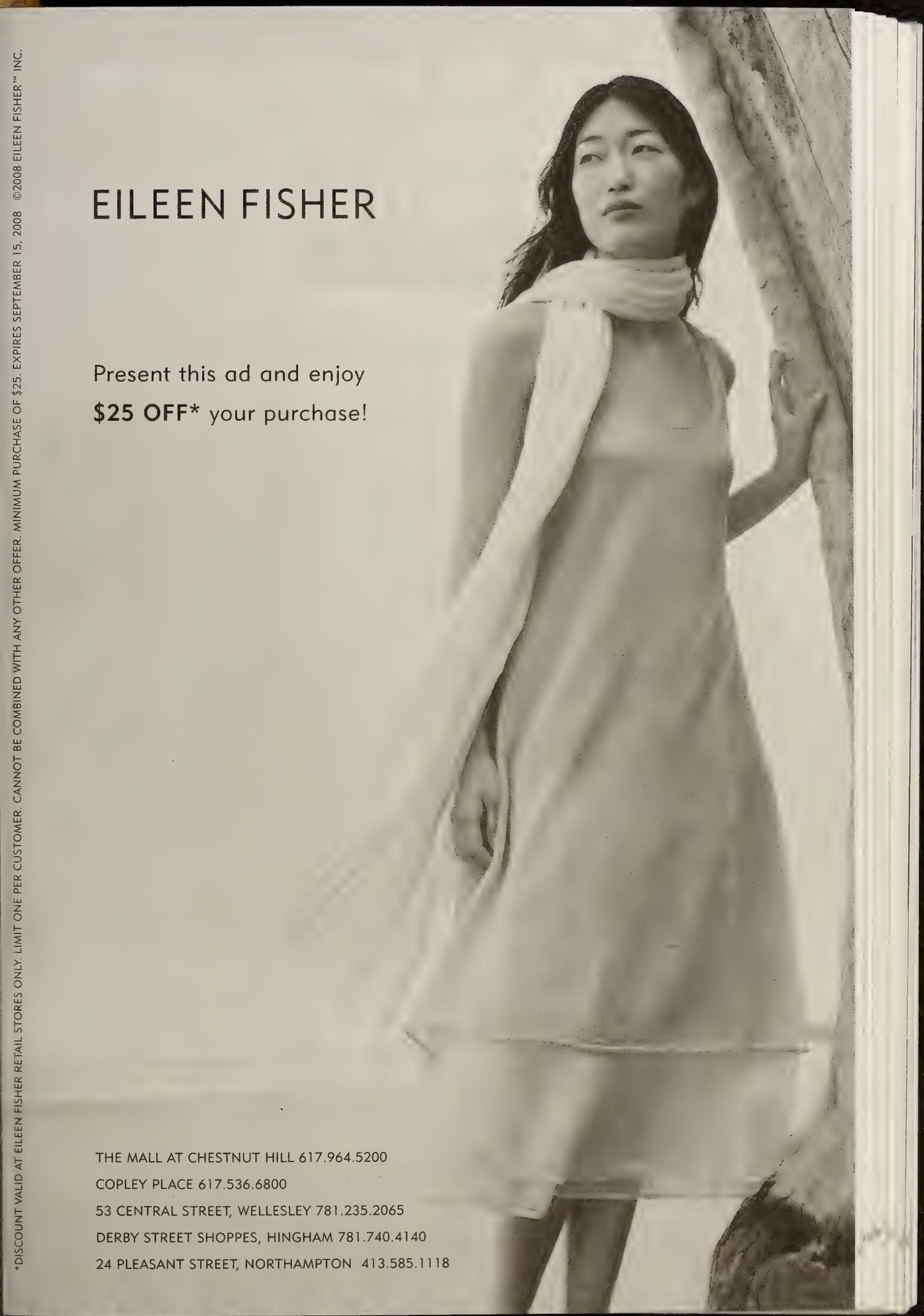
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August at Tanglewood

Friday, August 1, 6pm (Prelude Concert)
MEMBERS OF THE BSO

Friday, August 1, 8:30pm
BSO—PETER OUNDJIAN, conductor
JOSHUA BELL, violin

RAVEL	*Alborada del gracioso*
CHAUSSON	*Poème*
SAINT-SAËNS	Introduction and Rondo Capriccioso
MUSSORGSKY	*Pictures at an Exhibition* (orch. Ravel)

Saturday, August 2, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 3

Saturday, August 2, 8:30pm
The Leonard Bernstein Memorial Concert
TMC ORCHESTRA—SIR ANDREW DAVIS, conductor
RENÉE FLEMING, soprano (Tatiana)
RAMÓN VARGAS, tenor (Lensky)
PETER MATTEI, baritone (Onegin)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TCHAIKOVSKY *Eugene Onegin*
Concert performance sung in Russian with English supertitles

Sunday, August 3, 2:30pm
The Serge and Olga Koussevitzky Memorial Concert
BSO—CARLOS MIGUEL PRIETO, conductor
YO-YO MA, cello

ALBÉNIZ	Suite from *Iberia*
LALO	Cello Concerto
RACHMANINOFF	*Symphonic Dances*

Tuesday, August 5, 8:30pm
Tanglewood on Parade
BSO, BOSTON POPS ORCHESTRA, and TMC ORCHESTRA
HANS GRAF, KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, and ANDRÉ PREVIN, conductors
Music of Respighi, Britten, Bernstein, Williams, and Tchaikovsky

Thursday, August 7, 8pm
Celebrating the 35th Anniversary of TASHI
TASHI
Music of Josquin (recomp. Wuorinen), Takemitsu, and Messiaen's *Quartet for the End of Time*

Friday, August 8, 6pm (Prelude Concert)
MEMBERS OF THE BSO
LAWRENCE POWER, viola

Friday, August 8, 8:30pm, Shed
BSO—SIR ANDREW DAVIS, conductor
LEON FLEISHER, piano
JAMES SOMMERVILLE, horn

ALL-MOZART PROGRAM	Horn Concerto No. 3 Piano Concerto in A, K.414 *Masonic Funeral Music* Symphony No. 39

Saturday, August 9, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 10

Saturday, August 9, 8:30pm
BSO—HANS GRAF, conductor
ANDREA ROST, soprano
ANDRÉ PREVIN, piano
STEFAN JACKIW, violin
LAWRENCE POWER, viola

ALL-MOZART PROGRAM	"Ch'io mi scordi di te...," Concert aria for soprano and orchestra, with piano; *Sinfonia concertante* for violin and viola; Symphony No. 32; Symphony No. 33

Saturday, August 9, 2pm
Sunday, August 10, 7:30pm
Monday, August 11, 7:30pm
TMC VOCAL FELLOWS AND ORCHESTRA
ERIK NIELSEN (TMC Conducting Fellow), conductor
DOUGLAS FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WEILL *Rise and Fall of the City of Mahagonny,*
Fully staged production, sung in English

Sunday, August 10, 2:30pm
BSO—ANDRÉ PREVIN, conductor
ELIZABETH ROWE, flute
GIL SHAHAM, violin
ANDREA ROST, soprano

ALL-MOZART PROGRAM	Flute Concerto No. 1; Violin Concerto No. 2; "Bella mia fiamma, addio," Concert aria; "Non più. Tutto ascoltai...," Concert aria for soprano and orchestra with violin obbligato; Symphony No. 38, *Prague*

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Wednesday, August 13, 8pm

FREDERICA VON STADE, mezzo-soprano
MATHIEU DUFOUR, flute
PETER GRUNBERG, piano
Music of Rorem, Fauré, Schubert, Strauss, Roussel, Poulenc, Rorem, Heggie, and others

Thursday, August 14, 8pm

KRONOS STRING QUARTET
Music of Rós, Zorn, Vrebalov, Prutsman, Narayan, Reich, and others

Friday, August 15, 6pm

MEMBERS OF THE BSO

Friday, August 15, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
JANINE JANSEN, violin

SAINT-SAËNS	Violin Concerto No. 3
BERLIOZ	*Symphonie fantastique*

Saturday, August 16, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 17

Saturday, August 16, 8:30pm

BSO—ANDRÉ PREVIN, conductor
JEAN-YVES THIBAUDET, piano

GLINKA	Overture to *Ruslan and Ludmila*
KHACHATURIAN	Piano Concerto
PROKOFIEV	Symphony No. 5

Sunday, August 17, 2:30pm

BSO—MIGUEL HARTH-BEDOYA, conductor
PINCHAS ZUKERMAN, violin

RAVEL	*Rapsodie espagnole*
BRUCH	Violin Concerto No. 1
RIMSKY-KORSAKOV	*Scheherazade*

Sunday, August 17, 8:30pm

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
BRIAN STOKES MITCHELL, baritone
To include selections celebrating the 90th anniversary of Leonard Bernstein's birth

Final American performances by the Beaux Arts Trio

BEAUX ARTS TRIO

Wednesday, August 20, 8pm

Music of Dvořak, Kurtág, and Ravel

Thursday, August 21, 8pm

The two Schubert piano trios

Friday, August 22, 6pm (Prelude Concert)

MEMBERS OF THE BSO
RANDALL HODGKINSON, piano

Friday, August 22, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
HEI-KYUNG HONG, soprano
KRISTINE JEPSON, mezzo-soprano
RICHARD CROFT, tenor
HANNO MÜLLER-BRACHMANN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BEETHOVEN PROGRAM	Mass in C Symphony No. 5

Saturday, August 23, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO programs of Saturday, August 23, and Sunday, August 24)

Saturday, August 23, 8:30pm

BSO—CHRISTOPH VON DOHNÁNYI, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 2 Symphony No. 3, *Eroica*

Sunday, August 24, 2:30pm

BSO—CHRISTOPH VON DOHNÁNYI, conductor
CHRISTIANE OELZE, soprano
LILLI PAASIKIVI, mezzo-soprano
JOSEPH KAISER, tenor
HANNO MÜLLER-BRACHMANN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	Symphony No. 9

TANGLEWOOD JAZZ FESTIVAL

Friday, August 29–Sunday, August 31

Programs and artists subject to change.

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2008 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 23, 10am, 1pm, 4pm (TH)
String Quartet Marathon:
Three two-hour performances

Thursday, June 26, 8pm *
Friday, June 27, 8pm *
Mark Morris Dance Group
Choreography by Mark Morris to music of BARBER, SCHUBERT, and BRAHMS

Sunday, June 29, 10am (TH)
Chamber Music Concert

Monday, June 30, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 30, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
JAMES LEVINE, STEFAN ASBURY, and CHRISTOPH ALTSTAEDT (TMC Fellow), conductors
STRAUSS *Don Juan*
MESSIAEN *Et exspecto resurrectionem mortuorum*
DVOŘÁK Symphony No. 8

Saturday, July 5, 6pm ♪
Prelude Concert

Sunday, July 6, 10am
Chamber Music Concert

Monday, July 7, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, LEO McFALL (TMC Fellow), and ERIK NIELSEN (TMC Fellow), conductors
MOZART Symphony No. 25
DEBUSSY *Prelude to The Afternoon of a Faun*
STRAUSS *An Alpine Symphony*

Tuesday, July 8, 8:30pm (Shed) *
Boston Pops Orchestra
KEITH LOCKHART, conductor
with TMC Vocal Fellows
SONDHEIM *A Little Night Music* (concert performance)

Saturday, July 12, 6pm ♪
Prelude Concert

Sunday, July 13, 10am
Chamber Music Concert

Tuesday, July 15, 8pm
Vocal Recital

Saturday, July 19, 6pm ♪
Prelude Concert

Sunday, July 20—Thursday, July 24
2008 FESTIVAL OF CONTEMPORARY MUSIC
ELLIOTT CARTER CENTENNIAL CELEBRATION
James Levine, Festival Director
Oliver Knussen, Festival Advisor
Special funding for activities of this Festival has been provided by the Mark M. Horblit Trust Fund in support of the Mark M. Horblit Award, given in 2007-08 to Elliott Carter.
The Festival is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support from the Aaron Copland Fund for Music, the Fromm Music Foundation, the Helen F. Whitaker Fund, and the National Endowment for the Arts.
Five days of music by Elliott Carter performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.

Saturday, July 26, 6pm ♪
Vocal Recital
EISLER *Hollywood Liederbuch*

Sunday, July 27, 10am
Chamber Music Concert

Monday, July 28, 8pm
Vocal Recital

Tuesday, July 29, 8pm (CMH)
Vocal Composition Project Concert

Saturday, August 2, 6pm ♪
Prelude Concert

2008 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 12, 2:30pm**, Sean Newhouse conducts music of Sibelius, Higdon, and Rimsky-Korsakov. **Saturday, July 26, 2:30pm**, Paul Haas conducts Wagner, and Stravinsky. **Saturday, August 9, 2:30pm**, Benjamin Shwartz conducts Bernstein and Tchaikovsky.

WIND ENSEMBLE PROGRAMS: **Friday, July 11, 8pm**, David Martins conducts Jacob, Schwantner, Cichy, and Maslanka. **Saturday, July 26, 11am**, H. Robert Reynolds conducts Bernstein, Latham, Pann, Bryant, Daugherty, and a new work by former TMC Fellow Andrew McPherson.

VOCAL PROGRAMS: **Saturday, August 2, 2:30pm**, Scott Allen Jarrett conducts Honegger.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 14**; **Tuesday, July 15**; **Wednesday, July 16**; **Wednesday, August 6**; **Thursday, August 7**.

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free for all other BUTI concerts. For more information, call (413) 637-1430.

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Saturday, August 2, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
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TMC ORCHESTRA
SIR ANDREW DAVIS, conductor
VOCAL SOLOISTS
TCHAIKOVSKY *Eugene Onegin*
Concert performance sung in Russian with English supertitles

Sunday, August 3, 10am
Chamber Music Concert

Tuesday, August 5 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
TMC Chamber Music, 2:30pm
TMC Chamber Music, 5pm
TMC Brass Fanfares, 8pm (Shed)
Gala Concert at 8:30pm (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
HANS GRAF, KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, and ANDRÉ PREVIN, conductors
Music of RESPIGHI, BRITTEN, BERNSTEIN, WILLIAMS, and TCHAIKOVSKY

Saturday, August 9, 2pm (TH) *
Sunday, August 10, 7:30pm (TH) *
Monday, August 11, 7:30pm (TH) *
TMC VOCAL FELLOWS AND ORCHESTRA
ERIK NIELSEN (TMC Fellow), conductor
DOUG FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WEILL *Rise and Fall of the City of Mahagonny*
Fully staged, sung in English

Saturday, August 9, 6pm ♪
Prelude Concert

Sunday, August 10, 10am
Chamber Music Concert

Monday, August 11, 2pm (CMH)
Music of TMC Composition Fellows

Tuesday, August 12, 8pm
Vocal Recital

Saturday, August 16, 6pm ♪
Prelude Concert

Sunday, August 17, 10am
Chamber Music Concert

Sunday, August 17, 6pm (TH)
TMC FELLOWS
IRA SIFF, director
Opera Scenes

Monday, August 18, 6pm
Vocal Prelude Concert

Monday, August 18, 8:00pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
EMANUEL AX, piano
STRAUSS *Till Eulenspiegel's Merry Pranks*; *Burleske* for piano and orchestra
ALBÉNIZ *Suite española* (orch. Frühbeck de Burgos)
FALLA *The Three-cornered Hat*, Suites 1 and 2

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except for TMC Orchestra concerts, opera performances, and FCM events). Tickets are $11. *Please note: Availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 30; July 7; August 18), FCM events (July 20-24), opera performances (August 2; August 9-11), and Tanglewood on Parade (August 5) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

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Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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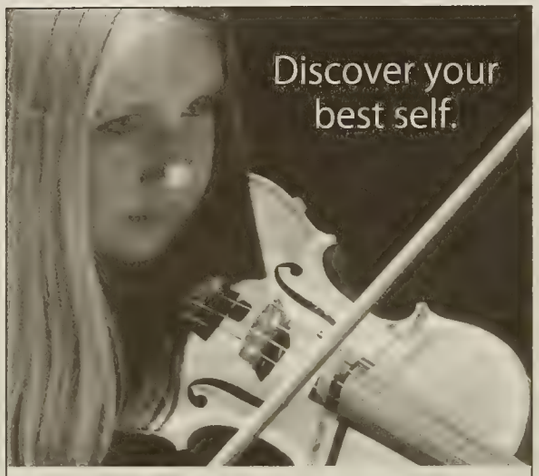
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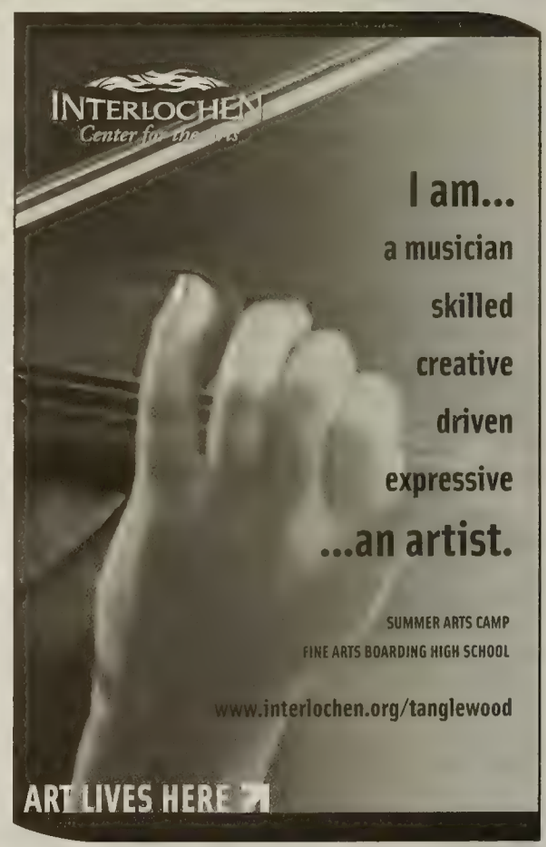
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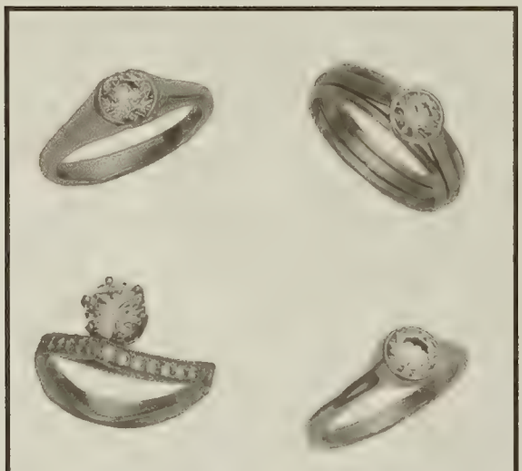


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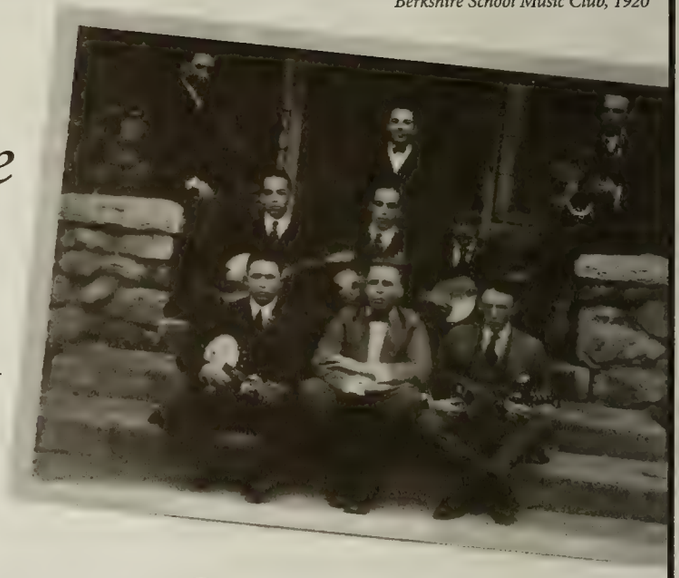




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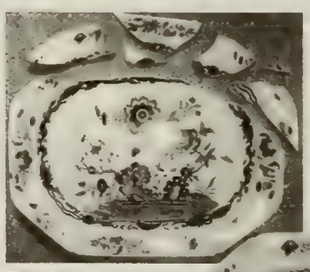
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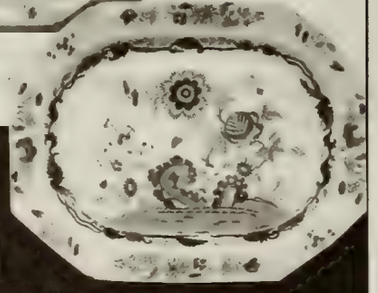
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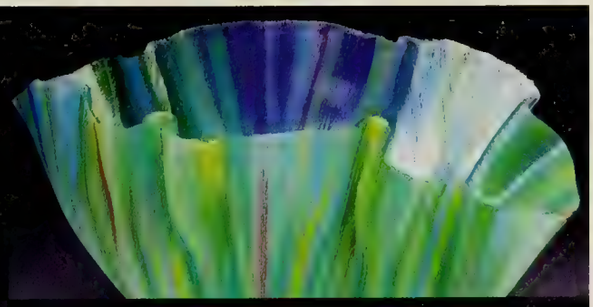
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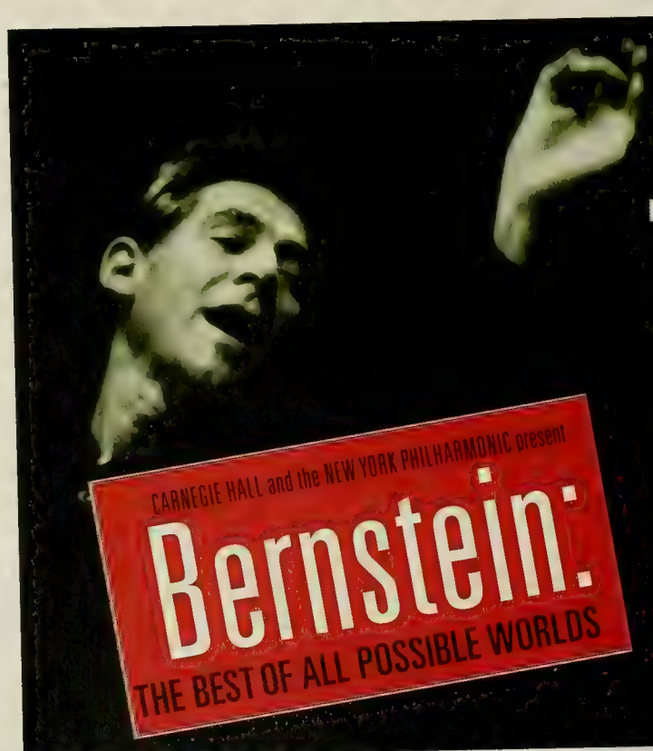


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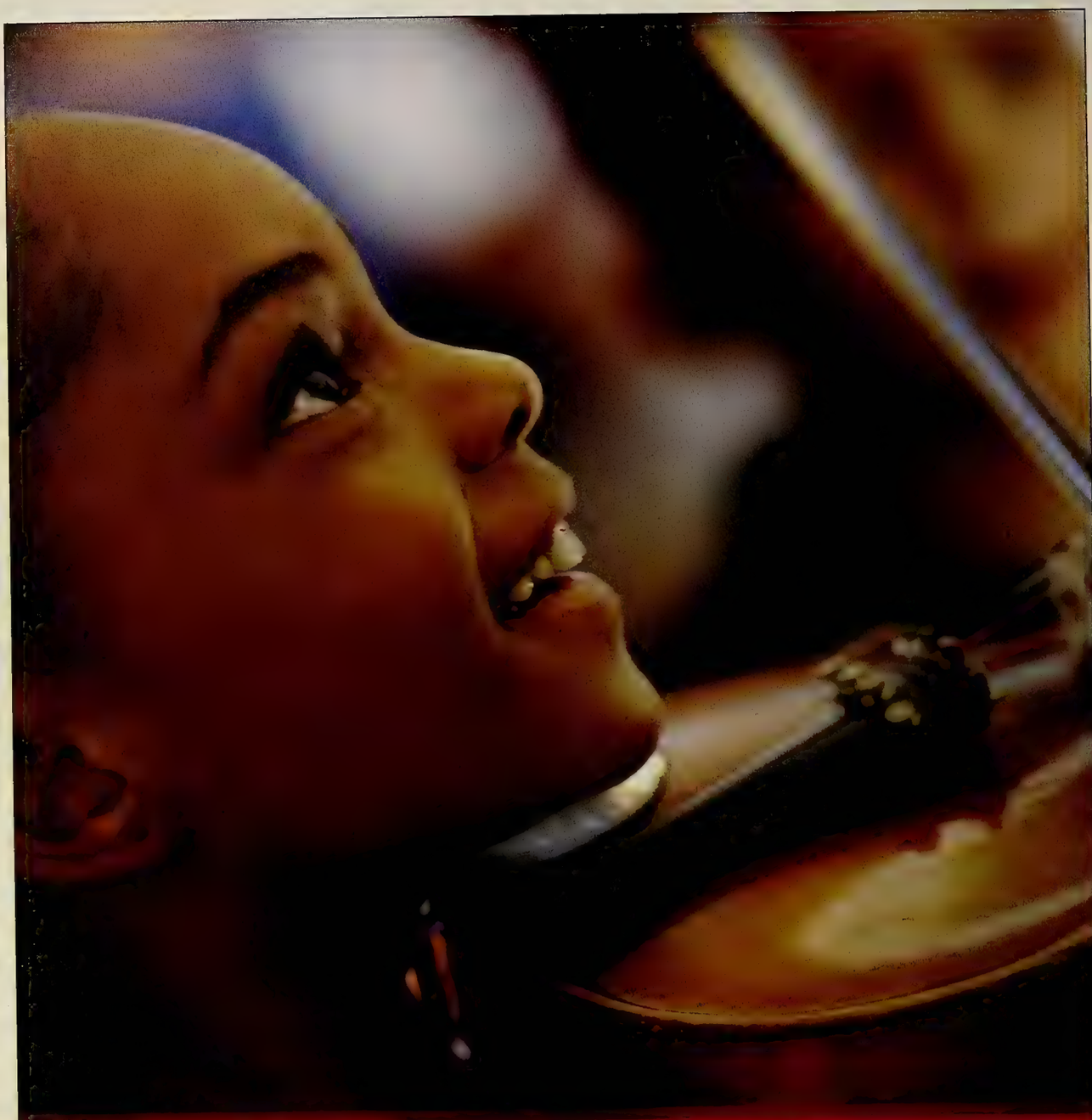
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Table of Contents

Friday, August 1, 6pm (Prelude Concert)
3 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
Music of Harbison, Bridge, and Tchaikovsky

Friday, August 1, 8:30pm
13 BOSTON SYMPHONY ORCHESTRA
PETER OUNDJIAN conducting; JOSHUA BELL, violin
Music of Ravel, Chausson, Saint-Saëns, and Mussorgsky/Ravel

Saturday, August 2, 8:30pm
24 TANGLEWOOD MUSIC CENTER ORCHESTRA
SIR ANDREW DAVIS conducting; RENÉE FLEMING, GARRETT SORENSON, PETER MATTEI, and others, vocal soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Tchaikovsky's "Eugene Onegin"

Sunday, August 3, 2:30pm
53 BOSTON SYMPHONY ORCHESTRA
CARLOS MIGUEL PRIETO conducting; YO-YO MA, cello
Music of Albéniz, Lalo, and Rachmaninoff

"This Week at Tanglewood"

New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events with special guest artists and BSO and Tanglewood personnel. The moderator is director/singer/radio commentator Ira Siff. Please join us for "This Week at Tanglewood" on Friday evenings, continuing through Friday, August 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

The Pre-Rehearsal Talk for the July 26 Saturday-morning Open Rehearsal will offer a behind-the-scenes look at the preparation for that evening's Film Night at Tanglewood under the direction of John Williams.

Koussevitzky Shed lawn video projections provided by Myriad Productions, Saratoga Strings, NY



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2008 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, August 1, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

CATHERINE FRENCH, violin (Harbison; 1st violin in Tchaikovsky)
XIN DING, violin (1st violin in Bridge)
EDWARD GAZOULEAS (Harbison; 1st viola in Tchaikovsky)
KAZUKO MATSUSAKA, viola (1st viola in Bridge)
OWEN YOUNG, cello (Harbison)
MIHAIL JOJATU, cello (1st cello in Bridge and Tchaikovsky)

HARBISON — **Trio Sonata, for violin, viola, and cello (1995)**

1. Fast
2. Fast
3. Fast
4. Fast

BRIDGE — **Sextet in E-flat, for two violins, two violas, and two cellos**

Allegro moderato
Andante con moto—Allegro giusto—Tempo I
Allegro ben moderato

TCHAIKOVSKY — ***Souvenir de Florence*, Opus 70, for string sextet**

Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro vivace

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Composer **JOHN HARBISON** (b.1938) has been commissioned to write works for many of this country's major orchestras, and he wrote his acclaimed recent opera *The Great Gatsby* as a joint commission from the Metropolitan Opera and the Lyric Opera of Chicago. Based in the Boston area and a longtime faculty member of the Massachusetts Institute of Technology, he has been associated with the BSO for many years. Having introduced his *Diōtima* in 1977, the orchestra has commissioned numerous other works, including his Symphony No. 1 as one of its centennial commissions, premiered in 1984; his Requiem, premiered in 2003; and *Darkbloom: Overture for an imagined opera,* premiered in 2004. The BSO was a co-commissioner of Harbison's Concerto for Bass Viol and Orchestra, a BSO 125th anniversary commission, which Mr. Barker played with the orchestra and James Levine in summer 2007. Most recently the orchestra commissioned Symphony No. 5 for Baritone, Mezzo-soprano, and Orchestra, which was premiered this past April in Boston and repeated here at Tanglewood two weeks ago.

Harbison wrote his Trio Sonata in 1995 for oboe, English horn, and bassoon, but he specifies in the score that the piece may be played by any number of trio combinations—the original double reeds; clarinets (two "normal" B-flat clarinets plus a B-flat bass clarinet); sax trio (soprano, alto, baritone), or the present combination of three strings. There is also a published version for solo keyboard (not necessarily piano). He also suggests that "performers may wish to try mixed configurations (e.g., violin, English horn, and bass clarinet)." The work was first performed by the Oakwood (WI) Chamber Players on May 12, 1995, in a version for three clarinets, but with a bassoon playing the bass clarinet part. The composer estimates that the piece has since been performed by every combination of instruments suggested in the score, including mixed ensembles.



The Trio Sonata takes its title from the Baroque trio sonata, a genre typically consisting of two or three solo instruments (usually within the same family, e.g., two violins) with continuo, but no deeper resemblance is implied than that the work is for three equal instruments. Harbison's piece is light and essentially neoclassical in style, suggesting a kinship with such works as Francis Poulenc's clever mixed-instrument "sonatas" from the early 1920s and other such works. The Trio Sonata has four movements, totaling only about five minutes. Each movement is marked "fast," and they are somewhat related in their musical material. The melodic lines are basically modal in character. Each movement has its own basic meter, with interpolated shorter or longer measures keeping things slightly off balance in the first two movements: prevailing 4/4 in the first movement with measures of 2/4, 6/4, and 3/4; 6/8, 9/8, 12/8, or even 15/8 in the second (all denoting a three-part division of the beat), 3/4 throughout the third, and 2/4 in the finale. Frequent syncopation provides further rhythmic interest among the three well-balanced parts, and in these contexts Harbison continually pushes and pulls the short thematic fragments into new and ever-evolving shapes.

The distinguished English composer **FRANK BRIDGE** (1879-1941) began his study of music by taking violin lessons from his father and at twelve had begun to compose. He studied composition at the Royal College of Music under the notoriously gruff Sir Charles Villiers Stanford and famously described the experience as being like "imbibing water through a straw instead of glaxo and bovril." He became an accomplished chamber musician, taking up the viola and forming his own string quartet. His early String Quartet in B-flat won the Arthur Sullivan Prize in 1901. In 1903 he began to perform professionally and to teach. His most well-known student was Benjamin Britten, who promoted performances of Bridge's work as much as possible.

As a composer, Bridge did not receive much recognition during his lifetime, though his early music was much performed in the beginning of his career. He composed his sextet before he ventured into more exploratory, radical music in such works as the Piano Sonata, Violin Sonata, and string quartets 3 and 4, to which audiences responded poorly. Much of his music is characterized by passionate emotionalism encompassing euphonious dissonance, but his chamber music usually embodies a more classical spirit.

Chamber music was Bridge's first love. His Sextet, although an early piece, is texturally his most substantial chamber work, which may account for the curiously extended period, six years, he needed to complete it. Finished in 1912, it exudes the warm language of Brahms's String Sextet No. 2, but does not feel as relaxed. Definitely not innovative, the Sextet maintains a fine sense of clarity with a rich texture and expansiveness, consummately balancing solo and group passages. The piece premiered in what is now Wigmore Hall in London on June 19, 1913, per-

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

formed by the English String Quartet, with the composer playing first viola. Two Royal College of Music colleagues, Ernest Tomlinson on viola and Felix Salmond on cello, joined the quartet.

Each movement begins with a short theme, delineating its character. The first starts with a soaring rather stately first subject, soon encircled by a passionate display of countersubjects; together they establish the character and texture of the movement. The pair of violas introduces the rather tender second theme, a diminutive melody that reaches a radiant climax after sequential treatment. The development begins quietly; later, the recapitulation proceeds in a similar subdued way. The development itself is lengthy, introspective, and includes a spirited fugato section. In the recapitulation, Bridge changes the emphasis, giving an individual character to the repeated material, harmonizing the initial theme anew in the guise of a protracted coda.

The second movement, in C-sharp minor, combines the slow movement with a scherzo, but begins very simply. As it develops, the harmonies darken, becoming quite intense. This section is the emotional center of the work, a kind of touching and moving lament, exploring deep expressive layers with a repeated dotted rhythm, descending phrases, and a chromatic bass line that is an inversion of the bass motif of the first movement. A climax arrives on a long-held pedal note. Here again, in the return, Bridge transforms the initial music as the theme appears in the lower instruments and the violins articulate a countersubject, all accompanied by more enriched harmonies than in the beginning. The music of the scherzo hurries along energetically, pushed forward with syncopation; the Trio, graceful and elegant, has a delicate good-humored bounciness.

The finale—the most compact of the movements—has many themes, beginning with a quick, ascending viola line. The opening theme of the main part of the movement,

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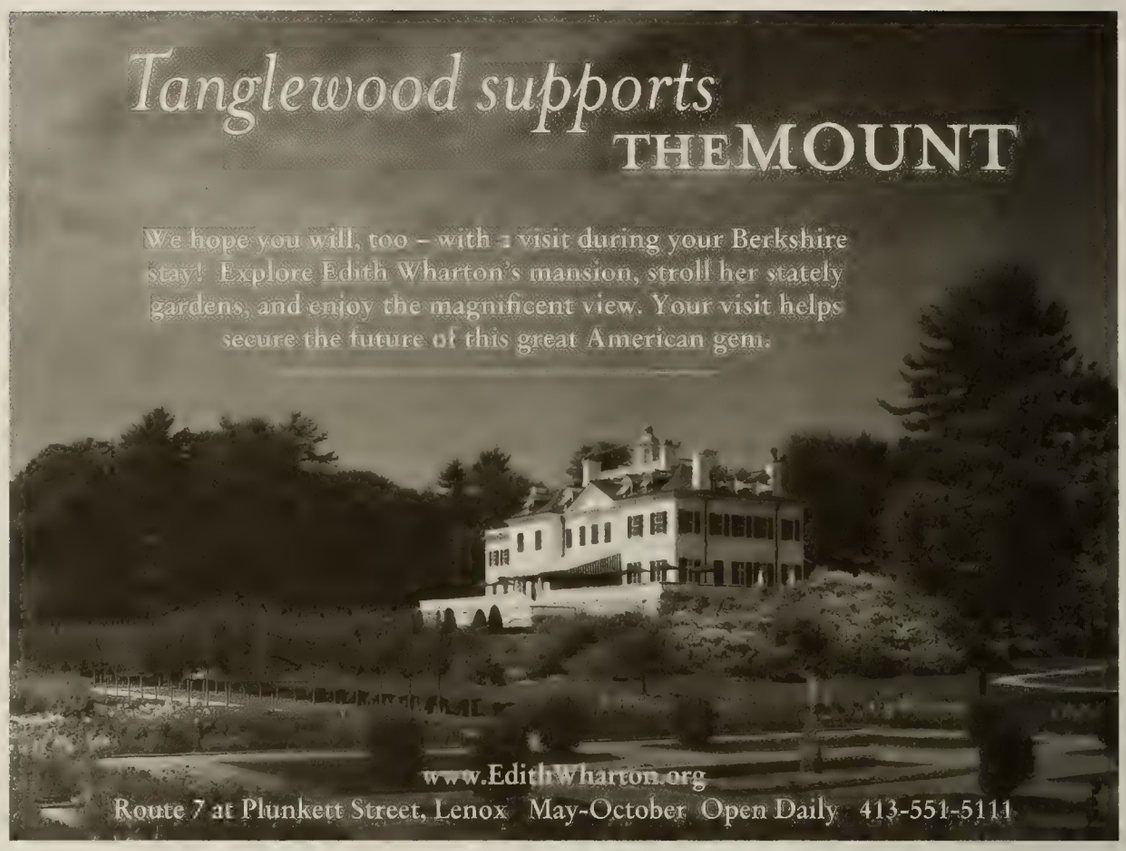
marked "*animato*," is related to the scherzo theme of the previous movement with its descending fourths; the second theme strongly contrasts with its gentility. The development brings back the main subjects from the first and second movements and joins them with material introduced in the final movement. In the recapitulation, Bridge melds the second subject with the first movement's second subject. He crafts these complex cyclical techniques naturally, without having them sound the least bit formulaic.

PYOTR ILYICH TCHAIKOVSKY (1840-1893), like many tourists over the last several centuries, was particularly attracted to Italy. In 1880 he went to Rome to visit his brother, who was fortunate enough to have an apartment there, and during the carnival season was inspired to write his *Capriccio italien.* A decade later he spent the first three months of 1890 in Florence, where he completed his opera *The Queen of Spades* and began this ebullient, high-spirited sextet. In May he wrote to the composer Ippolitov-Ivanov that his projects for the summer were to finish orchestrating the opera and to sketch a string sextet. In July he completed the sextet and confided his satisfaction with his achievement to his patroness Nadezhda von Meck: "What a sextet, and what a fugue at the end; it is a pleasure, it's frightening the degree to which I am pleased with myself!" Furthermore, he said he had accomplished it "with pleasure and enthusiasm, and without the least exertion." Its spirit of warm nostalgia and good nature pays tribute to the sunny climate and friendly atmosphere he experienced.

Tchaikovsky never wrote much chamber music, and this, his final chamber work, is among the small group that also comprises three string quartets, one string quartet movement, and a trio. To write a sextet was an unusual choice for him, especially since so few composers before him had worked with the grouping of six instruments. The entire repertoire of string sextets is neither large nor old. The first two of any importance are those that Brahms worked on from the mid-1850s to 1860s, and probably the idea for them came from Louis Spohr, then still a significant figure. Brahms's work influenced Dvořák's sextet of 1879, Bridge's of 1912, and even Schoenberg's *Transfigured Night* of 1899. Tchaikovsky and Brahms used to enjoy each other's company when they met during their concert tours, and each cordially respected the professionalism of the other, though neither of them really liked the other's music.

Nevertheless, when Tchaikovsky began to work at the difficult problem of writing

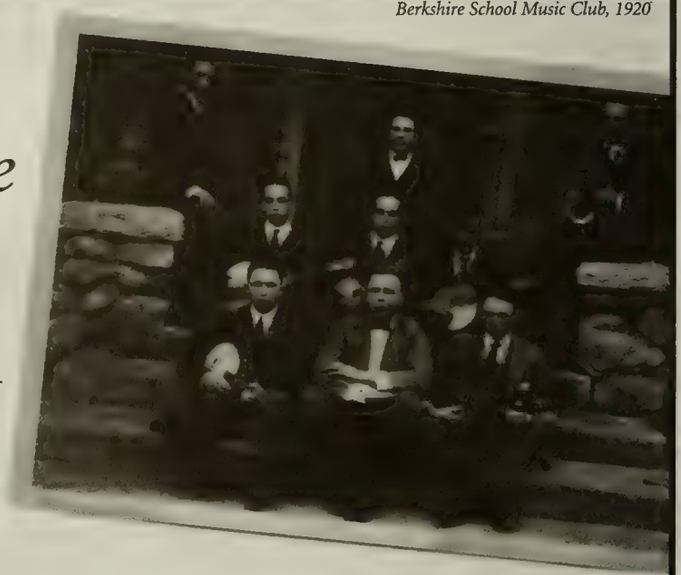




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fluently and interestingly for a sextet, he almost certainly looked to Brahms's two youthful sextets as models. The content of Tchaikovsky's work does not feel anything like that of Brahms, and the writing is often reduced to the simple texture of melody with accompaniment, but the very existence of *Souvenir de Florence* is unimaginable without Brahms. Dvořák, Brahms's disciple, may actually have been more instrumental, indirectly transmitting the sextet tradition to Tchaikovsky. The Czech and Russian had become good friends in 1888, and the Slavic heritage they shared gave them a strong sense of kinship.

Tchaikovsky took the sextet to St. Petersburg when he went there for the rehearsals of *Queen of Spades* that autumn, and he had it performed in private there for some of his friends, among whom were two young composers, Glazunov and Liadov, whose comments persuaded Tchaikovsky to revise the scherzo and the finale. The work received its first public performance on December 7, 1892, at a concert of the St. Petersburg Chamber Music Society, to which it is dedicated. When it was published, Tchaikovsky appended the descriptive title, *Souvenir de Florence.*

Tchaikovsky's other "Italian" work, *Capriccio italien,* is a souvenir of the sounds he heard in Rome, but the sextet is not a "souvenir of Florence" in the same sense. It expresses not so much his pleasure in the place as his satisfaction at having worked so well on his opera there, and it also indicates his cheery optimism about the future. The high-spirited music is charming, rich in highly varied colors, full of lyrical melodies and vital rhythms. The first two movements are models of elegant Italianate, almost classical restraint. The rather lengthy first movement is a kind of loosely assembled serenade in a sort of extended sonata form. The first violin introduces both the first and the second themes: the first has a sense of drive while the second is more lyrical. The second movement is a lovely song that begins with a series of chords before the first violin announces the melodic line over a pizzicato accompaniment. The brief central section is characterized by many dynamic changes; the initial material returns to round off the movement. The last two movements are unabashedly Russian in subject matter and in mode of expression. The third, in ternary form, is somewhat scherzo-like; the mid-section has a faster tempo than the beginning and end. In the last movement, Tchaikovsky turns a peasant dance tune into the subject of a fugue, and the movement comes to a climax with a fugal treatment of the initial theme.

Notes by ROBERT KIRZINGER (Harbison)
and SUSAN HALPERN (Bridge, Tchaikovsky)

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Susan Halpern has been writing program notes for more than a decade, for such venues as Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country.

Artists

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won

first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

A former faculty member of the Central Conservatory of Music in Beijing, violinist **Xin Ding** was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize of the National String Quartet Competition in China. She has appeared as soloist and in chamber music throughout China, England, France, and Japan. Since 1997, her performances in New England have included appearances with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles. Xin Ding joined the Boston Symphony Orchestra in January 1999.

Violist **Edward Gazouleas** joined the Boston Symphony at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. He has performed locally with the Boston Artists Ensemble and Collage New Music.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, Pittsburgh Ballet Theater, and Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center fellow in 1985, she holds a bachelor's degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master's degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been a soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. He has appeared in the Tanglewood, Aspen, Banff, Davos, Sunflower, Gateway, Brevard, and St. Barth's music festivals and is a founding member of the innovative chamber ensemble Innuendo. Mr. Young's performances have been broadcast on National Public Radio, WQED in Pittsburgh, WITF in Harrisburg, and WGBH in Boston. He has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. Mr. Young has been on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the

Longy School of Music, and is currently active in Project Step (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. His teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest under Sergiu Comissiona and the Indian Hill Symphony Orchestra under Bruce Hangen. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

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CHAUSSON	*Poème* for violin and orchestra, Opus 25
	JOSHUA BELL
SAINT-SAËNS	Introduction and Rondo Capriccioso in A minor for violin and orchestra, Opus 28
	Mr. BELL

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Catacombae. Sepulcrum Romanum
Con mortuis in lingua mortua
The Hut on Chicken Legs (Baba-Yaga)
The Great Gate of Kiev

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Maurice Ravel (1875-1937)
Alborada del gracioso

First performance: May 17, 1919, Paris, Rhené-Baton cond. *First BSO performance*: January 7, 1929, Serge Koussevitzky cond. *First Tanglewood performance*: August 6, 1950, Leonard Bernstein cond. *Most recent Tanglewood performance*: July 8, 2006, Bernard Haitink cond.

In 1905 Ravel composed a set of five piano pieces under the title *Miroirs* (*Mirrors*). He later orchestrated three of the five pieces—*Une Barque sur l'océan, Alborada del gracioso,* and *La Vallée des cloches*—of which the most successful is certainly the *Alborada del gracioso.* In its original keyboard form, the piece is filled with powerful accents and fast repeated notes that are a challenge to even the most gifted virtuoso. Such overwhelming technical demands almost cried out to be translated to the orchestra, especially for Ravel, whose transcriptions are among his most successful and popular works.



The title of the piece is evocative, if a bit mysterious. "*Alborada*" is the Spanish equivalent of the French "*aubade,*" the Italian "*alba,*" and the German "*Morgenlied,*" all of them "dawn songs," a characteristic genre from the lyric poetry of the Middle Ages. Generally they are conceived as being sung by a friend watching out for the safety of two illicit lovers. As the night wanes, the friend, outside the bedroom window, sings that the dawn is approaching and that it is time for the lovers to part. As such, the song is likely to be of a sentimental cast.

It is the second part of Ravel's title that makes it elusive, for this is the *aubade* of the "*gracioso*"—a buffoon, a jester, a clown. So this "morning song" is not the end of a romantic interlude, but rather a vigorous Spanish dance, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters, often heard simultaneously in different instruments, and here also shifting occasionally from 6/8 to 9/8. The introductory phrase, pizzicato in the strings, suggests a guitar refrain that recurs several times between "verses" of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket. The orchestral premiere was given in Paris on May 17, 1919, with Rhené-Baton conducting.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Ernest Chausson (1855-1899)
Poème for violin and orchestra

First performance: April 4, 1897, Paris, Eugène Ysaÿe, soloist. *First BSO performances*: December 1917, Karl Muck cond., Sylvain Noack, soloist. *First Tanglewood performance*: August 1, 1952, Howard Shanet cond., Jacob Krachmalnick, soloist (as part of "Tanglewood on Parade"). *Most recent Tanglewood performance*: August 20, 1999, Charles Dutoit cond., Joshua Bell, soloist.

The music of Ernest Chausson has never enjoyed a critical esteem of more than modest proportions. The mild condescension that greets his work today was often elaborately hostile in his own time. The stinging rebukes he received throughout

his life must have been a source of profound discouragement to this gentle, sensitive man. He was rebuffed not only by critics but by publishers as well. Fearing inadequate sales, they sometimes demanded that he subsidize the cost of printing his music. The *Poème* is a case in point.

A slight mystery surrounds the composition of this work, for it is nowhere mentioned in Chausson's copious correspondence. Apparently it was finished in a fairly short period of time—between April and August 1896—without the difficulties Chausson usually experienced in composing. He took the unpublished work with him during a trip to Spain, and it was probably there that Isaac Albéniz became familiar with it. Chausson had befriended Albéniz during the latter's rather unhappy stay in Paris, and the Spanish musician now undertook to repay the favor. Touring Germany in the spring of 1897, Albéniz took the score to the publishing house of Breitkopf & Härtel, where it was at first rejected. The firm then suggested that Albéniz himself might be willing to underwrite the cost of publication, and he quickly agreed to these terms. In order to prevent any suspicion from Chausson as to what had transpired, Albéniz provided an additional three hundred marks for use as royalties. Chausson later met Breitkopf, who was extremely courteous, praised the *Poème*, and handed him the three hundred marks. Unused to such treatment from a publisher, Chausson was thunderstruck and delighted. He never learned of his friend's well-meant deception.



Chausson did not begin to study music until after he had satisfied the wishes of his family by completing an education in law. Already a husband and father when he finally enrolled at the Paris Conservatoire, he abandoned his studies there in order to take private instruction from César Franck. His career as a composer, which spanned only about two decades, came to an absurdly tragic end when he was forty-



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four years old. Bicycling near Limay, he lost control and was smashed to death against a stone wall at the bottom of a steep downgrade.

Perhaps the most popular of all Chausson's works, the *Poème* bears all the characteristic trademarks of this composer's music: gentle melancholy, restrained passion, reserve, delicacy, and exquisite craftsmanship. It is a one-movement work, a sort of rhapsody, of which Debussy said: "Nothing touches [us] more with dreamy sweetness than the end of this *Poème*, where the music, leaving aside all description and anecdote, becomes the very feeling which inspired its emotion."

HARRY NEVILLE

Harry Neville was the Boston Symphony Orchestra's program editor from 1973 to 1974.

Camille Saint-Saëns (1835-1921)

Introduction and Rondo Capriccioso in A minor for violin and orchestra, Opus 28

First performance: 1863[?]. Pablo de Sarasate, soloist. *First BSO performances* (*American premiere*): December 1883, Georg Henschel cond., Alfred de Sève, soloist. *First Tanglewood performance*: August 17, 1967, Erich Leinsdorf cond., Itzhak Perlman, soloist (as part of "Tanglewood on Parade"). *Most recent Tanglewood performance*: August 20, 1999, Charles Dutoit cond., Joshua Bell, soloist.



Berlioz on the subject of the young Saint-Saëns: "He knows everything but lacks inexperience." This *bon mot* is ideally suited to describe a man who, having composed his first piece at age three, was hailed for a time as a second Mozart; who played a piano recital in Paris at age ten and offered an encore of *any* Beethoven sonata; who was hailed by Liszt as the greatest organist in the world; who eagerly pursued studies in archeology, astronomy, and philosophy and wrote extensively in all three fields, as well as taking vigorous part in musical polemics. And, of course, in his eighty-six years, he composed thirteen operas, symphonies and orchestral tone poems, ten full-fledged concertos for piano, violin, or cello, and a large body of chamber music and other works. But he is best remembered for a private burlesque that he dashed off in a matter of days, an amusing jest called *Carnival of the Animals*—a fact that would have caused him deep chagrin.

Though he was a leader in the foundation of the Société Nationale de Musique, which provided an outlet for new music by French composers at a time when such concert programs as existed were dominated by Viennese or German classics, his popularity faded in France decades before his death, and his last years were embittered by public mockery for his dislike of the new music. Saint-Saëns's style was compounded of a thorough familiarity with and respect for the German tradition and a special overlay of characteristic French coolness, precision, wit, and rationality. In his large output there are works that come across as somewhat too cool and reserved to engage the listener, but there are many imaginative and attractive pieces, among them some popular virtuoso showpieces. The Introduction and Rondo capriccioso is one of these.

It is an early work, composed in 1863 when Saint-Saëns was not yet thirty, but it attained an early and lasting success as a vehicle for violinists. The composer himself defended the writing of music that is difficult for its own sake by pointing out that virtuosity "is the source of the picturesque in music. Virtuosity gives the composer wings with which to soar above the commonplace and platitudinous. The conquest

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of difficulty itself is beautiful.... Difficulties are sneered at by those who cannot overcome them." Now, it would certainly be absurd to claim that all virtuoso showpieces "soar above the commonplace"; Saint-Saëns's own century is filled with counterexamples. But when virtuosity of technique is allied with a colorful imagination, the resulting work may be attractive in its own right and call for a technique that expands the expressive repertory of future composers and performers. In the Introduction and Rondo capriccioso, Saint-Saëns highlights the solo violin from beginning to end in writing of fantastic virtuosity that employs the idiomatic Spanish rhythms so beloved of French composers in the last half of the nineteenth century. The clarity of the rondo form following the short, lyric introduction obviates any purely technical description.

STEVEN LEDBETTER

Modest Murssorgsky (1839-1881)

Pictures at an Exhibition, orchestrated by Maurice Ravel

First performance: October 22, 1922, Paris, Serge Koussevitzky cond. *First BSO performances (American premiere)*: November 1924, Koussevitzky cond. *First Tanglewood performance*: August 10, 1939, Koussevitzky cond. *Most recent Tanglewood performance of Ravel's orchestration*: July 7, 2007, Ludovic Morlow cond.



It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by M. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita, the rock one of Emerson, Lake & Palmer, or the more recent orchestral version by Vladimir Ashkenazy.* Ravel's edition is the time-tested survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

friend." The roving music, which opens the suite, he calls "**Promenade**," and his designation of it as being "*nel modo russico*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club... It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of his opera *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled "A rich Jew wearing a fur hat" and "A poor Jew: Sandomierz." Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, "Two Polish Jews, one rich, one poor," and he seems later to have added the names of Goldenberg and Schmuyle. Another small

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alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow... Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played "*con lamento.*"

The Hut on Chicken Legs: A clock in 14th-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of April 4, 1866." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Guest Artists

Peter Oundjian



Conductor Peter Oundjian's strong bond with the musicians and community of Toronto continues through his fourth season as music director of the Toronto Symphony Orchestra. At the beginning of his tenure, he created the now-annual Mozart Festival and the New Creations Festival; in September 2006 he presented a successful three-week Beethoven/Mahler Festival. Mr. Oundjian and the TSO are the subjects of the 2005 Rhombus Media award-winning documentary *Five Days In September: The Rebirth of An Orchestra.* In addition to his post in Toronto, he continues to serve as principal guest conductor and artistic advisor of the Detroit Symphony, helping to create and launch an innovative multi-disciplinary festival in June 2007. He has played a major role at the Caramoor International Music Festival in New York for over a decade, currently serving as artistic advisor and principal conductor. From 1998 to 2003, Mr. Oundjian was music director of the Nieuw Sinfonietta in Amsterdam, recording an acclaimed BIS CD of his own arrangements of Beethoven's *Grosse Fuge* and the C-sharp minor string quartet, Opus 131. Highlights of recent and future engagements include return visits to many of the orchestras with which he has built ongoing relationships, including the Philadelphia

Orchestra (where he was director of the Absolutely Mozart Festival for the four years of its existence), the San Francisco, St. Louis, Houston, and Colorado symphonies, and the Aspen Festival. He leads the Boston Symphony Orchestra at Tanglewood, as well as the Baltimore and Dallas symphonies, among others, and will bring the Toronto Symphony to Carnegie Hall for the first time, in a program featuring Shostakovich's Symphony No. 11. Abroad, he will conduct the Zurich Tonhalle and initiate an annual relationship with the Radio Philharmonique in Paris. Born in Toronto, Peter Oundjian was educated in England, where he studied the violin with Manoug Parikian. At the Royal College of Music in London, he was awarded the Gold Medal for Most Distinguished Student and the Stoutzker Prize for excellence in violin playing. He completed his violin training at the Juilliard School in New York, where he studied with Ivan Galamian, Itzhak Perlman, and Dorothy DeLay. For fourteen years he was the first violinist of the renowned Tokyo String Quartet. Mr. Oundjian is now in his twenty-sixth year as a visiting professor at the Yale School of Music and lives in Toronto with his wife Nadine and their two children, Lara and Peter. Peter Oundjian's only previous appearance with the Boston Symphony Orchestra was in August 2003 at Tanglewood, when he led an all-Mozart program. More recently at Tanglewood he appeared with the Orchestra of St. Luke's in August 2005, leading a program of Mozart, Rossini, and Beethoven.







Joshua Bell



Joshua Bell's 2007-08 season follows a seminal year highlighted by receiving the coveted Avery Fisher Prize, becoming the only U.S. musician named one of the 250 Young Global Leaders by the World Economic Forum, and his appointment as senior lecturer at Indiana University's Jacobs School of Music. An exclusive Sony Classical artist, he has created a richly varied catalogue of recordings, including Vivaldi's *The Four Seasons* (to be released in September 2008), "The Essential Joshua Bell," "Voice of the Violin," and "Romance of the Violin." In 2004 *Billboard* named "Romance of the Violin" its "Classical CD of the Year," and named Bell "Classical Artist of the Year." Performance highlights of the current season include concerts with the BBC Proms at London's Royal Albert Hall and a European tour with Kurt Masur conducting the Orchestre National de France, as well as appearances with the Philadelphia Orchestra, Pittsburgh Symphony, Chicago Symphony, Salzburg Mozarteum Orchestra, and Tonhalle Orchester of Zurich, the New York Philharmonic's New Year's Eve Gala, a recital tour with pianist Jeremy Denk in Europe and the United States, and a European tour with the Academy of St. Martin in the Fields. In October he premiered a new work written for him by Jay Greenberg with the Orchestra of St. Luke's at Carnegie Hall. Joshua Bell came to national attention at fourteen with his Philadelphia Orchestra debut, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. He has collaborated with such artists as Pamela Frank, Steven Isserlis, and Edgar Meyer, and such non-classical artists as Josh Groban, James Taylor, and Sting. Mr. Bell performed the solos in John Corigliano's Academy Award-winning score for the 1999 film *The Red Violin.* In 2003 he performed the world premiere with Marin Alsop and the Baltimore Symphony of Corigliano's Violin Concerto derived from the film score, subsequently recording the work, which was paired with Corigliano's Violin Sonata and released on Sony Classical. His discography also includes a live recording of the Tchaikovsky Violin Concerto, the concertos of Beethoven and Mendelssohn, and award-winning recordings of Nicholas Maw's Violin Concerto and the Sibelius and Grieg concertos. He has received Grammy nominations for "Gershwin Fantasy," "Short Trip Home," and an all-Bernstein recording featuring the *West Side Story* Suite. He appeared as himself in the film *Music of the Heart,* has made numerous television appearances, and has been profiled in many publications. Raised in Bloomington, Indiana, Joshua Bell was an avid computer game player and competitive athlete. By age twelve he was serious about the violin, inspired by his beloved teacher Josef Gingold. His alma mater, Indiana University, honored him with a Distinguished Alumni Service Award only two years after his graduation in 1989. He has been named an "Indiana Living Legend" and received the Indiana Governor's Arts Award. Inducted into the Hollywood Bowl Hall of Fame in 2005, he currently serves on the Artist Committee of the Kennedy Center Honors. He plays the 1713 Gibson ex Huberman Stradivarius. Joshua Bell made his Boston Symphony debut in July 1989 at Tanglewood and his BSO subscription series debut in January 1994. His most recent subscription appearances were in January 2007 (Bruch's G minor concerto, with Robert Spano conducting); his most recent Tanglewood appearance was in July 2007 (Prokofiev's Violin Concerto No. 1 with Kurt Masur conducting).

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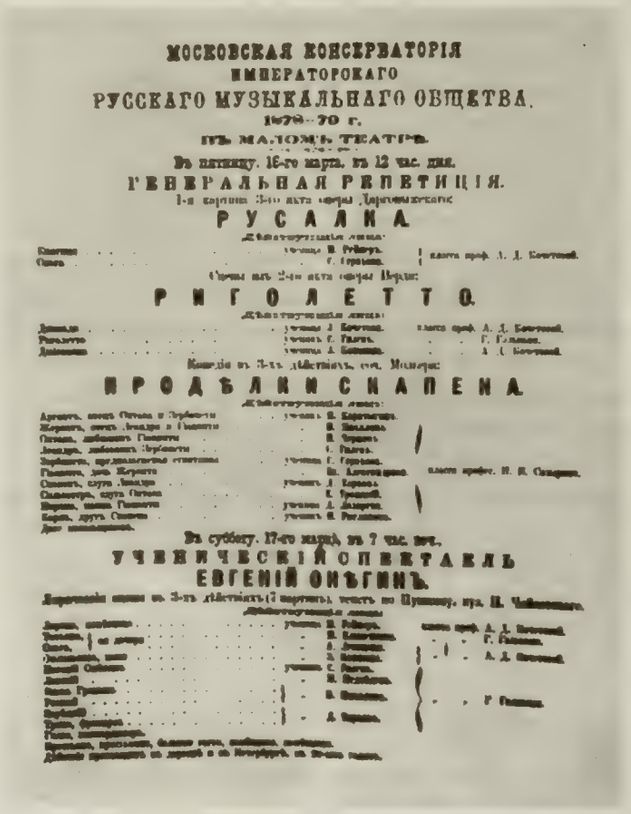
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Please also note that tenor Ramón Vargas has had to withdraw from this performance because of a throat infection. We are fortunate that Garrett Sorenson was available to sing the role of Lenski at short notice.


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Larina, their mother, a widowed landowner WENDY WHITE, mezzo-soprano
Filipyevna, Tatiana's nurse-companion BARBARA DEVER, mezzo-soprano
Lenski, Olga's fiancé GARRETT SORENSON, tenor
Eugene Onegin PETER MATTEI, baritone
A captain EVAN M. BOYER, bass*
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A synopsis of the plot begins on page 27.
There will be an intermission after Act I.

Christoph Altstaedt (TMC Conducting Fellow), assistant conductor
Erik Nielsen (TMC Conducting Fellow), rehearsal pianist
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"EUGENE ONEGIN" IN BRIEF

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A country estate and St. Petersburg, 19thC. The impressionable Tatiana (s) falls in love at first meeting with the blasé young aristocrat Eugene Onegin (bar), and writes him an impassioned letter. When he tells her that he can offer her only friendship, she is distraught. At a ball, Onegin flirts with Tatiana's sister Olga (ms), engaged to his best friend the poet Lenski (ten). The enraged Lenski challenges Onegin to a duel and is killed. Some years later at a party, Onegin, disillusioned with his empty life, encounters Tatiana, now married to Prince Gremin (bs). Onegin begs her to abandon her husband and become his lover after all, but she rejects him.

SYNOPSIS OF SCENES

ACT I
Scene 1: The garden of Madame Larina's country estate
Scene 2: Tatiana's room
Scene 3: Another part of the garden

INTERMISSION

ACT II
Scene 1: The main room of the Larina house
Scene 2: The open country, in the early morning

ACT III
Scene 1: The Gremin Palace in St. Petersburg
Scene 2: A room in the Gremin Palace the next day

SYNOPSIS OF THE PLOT

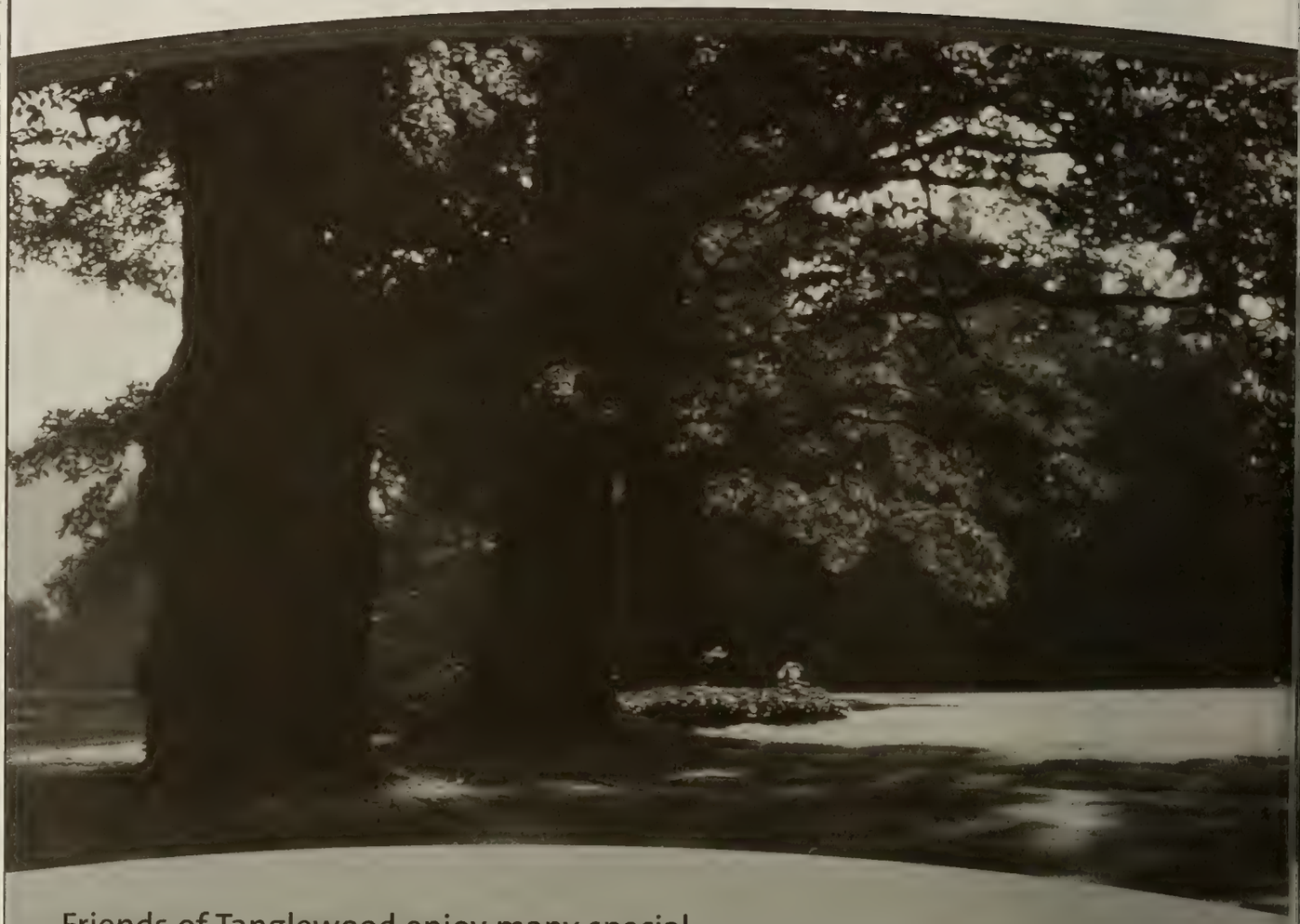
ACT I

Scene 1: The widowed Madame Larina and her servant Filipyevna listen as the Larin daughters, Olga and Tatiana, sing. The peasants come from the fields celebrating the completion of the harvest with songs and dances. Olga teases Tatiana for avoiding the festivities; pensive Tatiana prefers her romance novels. When the peasants leave, Olga's suitor, the poet Lenski, arrives with his worldly friend Eugene Onegin. Lenski pours out his love for Olga. Onegin strolls with Tatiana and asks how she doesn't get bored with country life. Unnerved by the handsome stranger, Tatiana answers with difficulty. The two couples go inside for dinner as night falls.

Scene 2: In her bedroom, Tatiana persuades the reluctant Filipyevna to tell her of her first love and marriage. Tatiana admits she is in love and asks to be left alone. She sits up the entire night writing a passionate letter to Onegin. When day breaks, she gives the letter to Filipyevna for her grandson to deliver.

Scene 3: A group of women sing as they work in the Larins' garden. They leave, and Tatiana appears, nervous, followed by Onegin. He asks that she hear him out

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patiently. He admits that the letter was touching, but adds that he would quickly grow bored with marriage and can only offer her friendship. He coldly advises more emotional control in the future, lest another man take advantage of her innocence.

INTERMISSION

ACT II

Scene 1: Some months later, a party is underway in the Larins' house for Tatiana's name day. Young couples dance while older guests comment and gossip. Onegin dances with Tatiana but he is bored by these country people and their provincial ways. Annoyed with Lenski for having dragged him there, Onegin dances with Olga, who is momentarily distracted by the charming man. Monsieur Triquet, the elderly French tutor, serenades Tatiana with a song he has written in her honor. When the dancing resumes, Lenski jealously confronts Onegin. Madame Larina begs the men not to quarrel in her house, but Lenski cannot be placated and Onegin accepts his challenge to a duel.



M. Eichenwald (Tatiana) and Pavel Khokhlov (who sang Onegin in the 1881 professional premiere) in an 1889 production at the Bolshoi Theatre, Moscow

Scene 2: Lenski waits for Onegin at the appointed spot at dawn. Lenski reflects on the folly of his brief life and imagines Olga visiting his grave. Onegin finally arrives. He and Lenski admit to themselves that the duel is pointless and they would prefer to laugh together rather than fight, but honor must be satisfied. The duel is marked off and Onegin shoots Lenski dead.

ACT III

Scene 1: Several years later, a magnificent ball is being given in the Gremin Palace in St. Petersburg. Onegin appears, reflecting bitterly on the fact that he has traveled the world seeking excitement and some meaning in life, and all his efforts have led him to yet another dull social event. Suddenly he recognizes Tatiana across the ballroom. She is no longer a naive country girl but is sumptuously gowned and bearing herself with great dignity. Questioning his cousin, Prince Gremin, he learns that Tatiana is now Gremin's wife. The older man explains that he married Tatiana two years previously and describes Tatiana as his life's salvation. When Gremin introduces Onegin, Tatiana maintains her composure but excuses herself after a few words of polite conversation. Onegin is surprised to realize he himself is in love with Tatiana.

Scene 2: The next day Tatiana is distressed when she receives an impassioned letter from Onegin. He rushes in and falls at her feet, but she maintains her control. Does he desire her only for her wealth and position? She recalls the days when they might have been happy, but that time has passed. Onegin repeats his love for her. Faltering for a moment, she admits that she still loves him, but she will not allow him to ruin her. She leaves him, and he regrets his bitter destiny.

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Lewis Lockwood is Fanny Peabody Research Professor of Music, Harvard University.

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Pyotr Ilyich Tchaikovsky (1840-1893)

Eugene Onegin, Opera in three acts, based on the verse novel by Alexander Pushkin

First performance: March 29, 1879, in a student production by the Moscow Conservatory at the Maly Theatre, Moscow, Nikolai Rubinstein cond., with Maria Klimentova-Muromtseva (Tatiana), Mikhail Medvedev (Lenski), and Sergey Giloyov (Onegin). *First professional performance*: January 23, 1881, Bolshoi Theater, Moscow, Enrico Bevignani cond., with Augusta Verni (Tatiana), Dimitri Usatov (Lenski), and Pavel Khokhlov (Onegin). *First United States performance (concert performance, sung in English)*: February 1, 1908, Carnegie Hall, New York, Walter Damrosch cond. *Only previous Tanglewood performance of the complete opera (concert performance)*: August 17, 1974, Boston Symphony Orchestra, Seiji Ozawa cond., with Judith Beckmann (Tatiana), Stuart Burrows (Lenski), and Richard Stilwell (Onegin). Ozawa subsequently led the BSO in concert performances in Boston and New York in October 1976, with Galina Vishnevskaya, Nicolai Gedda, and Benjamin Luxon. *Most recent Tanglewood performances of music from "Eugene Onegin"*: August 1, 1993, Boston Symphony Orchestra, Seiji Ozawa cond., Galina Gorchakova, soprano, Sergei Leiferkus, baritone (Final scene of the opera); July 15, 1994, BSO, Mariss Jansons cond. (Polonaise from Act III).



"Sometimes it seems to me that Providence, so blind and unjust in the choice of its protégés, has deigned to care for me," Tchaikovsky confessed to his brother Modest on May 23, 1877. "Really, I begin at times to perceive in certain coincidences of circumstances not *mere* chance." By this, Tchaikovsky was referring to the fact that as soon as he resolved to marry in order to stem gossip concerning his homosexuality, a certain young woman appeared in his life. It so happened that at the end of March 1877, a former Conservatory student, Antonina Milyukova, whom Tchaikovsky had met briefly five years earlier, sent the composer a written declaration of her love for him. Both Antonina and Tchaikovsky testify that they "began a correspondence," in result of which he received her offer "of hand and heart" by early May.

By an irony of fate, a further coincidence was a catalyst in the unfolding drama. About two weeks later during an evening party at the home of Elizaveta Lavrovskaya, a singer with the Bolshoi Theater, the conversation turned to possible subjects on which Tchaikovsky might base an opera. The hostess suddenly suggested Alexander Pushkin's novel in verse *Eugene Onegin*, which the composer at first thought an absurd idea. But the more he considered it, the more intrigued he became. "I rushed off to look for [a volume of] Pushkin," he wrote to Modest a few days later, "and finding one with difficulty, I went home, reread it enraptured, and spent an absolutely sleepless night, the result of which has been the scenario of a charming opera based on Pushkin's text."

Tchaikovsky's growing concern with Antonina must have certainly affected his involvement with Pushkin's text, even though the composer used to claim that it was the other way around. In later years and with an eye to posterity, Tchaikovsky insisted that the main reason for their rapid intimacy and marriage was his fascination with the plot of Pushkin's novel and his sympathy for its heroine, as if he sought to avoid emulating its male protagonist by cruelly rejecting a young woman in love. Tchaikovsky probably himself initiated their personal meeting. It is, however, unlikely that he acted under the threat of suicide that is found in one of Antonina's letters to him, since in that letter's context it strikes one as nothing more than a device in

the tradition of sentimental models from so-called "letter books," popular at the time and containing samples of fictional correspondence for all occasions. Their first encounter occurred on May 20 in Moscow, and at the next such occasion, three days later, Tchaikovsky made a formal proposal, promising his bride only his "brotherly" love, to which she readily acquiesced.



Alexander Pushkin (1799-1837)

About the same time, Tchaikovsky suggested to his friend, actor Konstantin Shilovsky, that they should collaborate on the libretto for his *Onegin* opera. The resulting text utilized much of Pushkin's original verse, especially direct and indirect speech, but also included a considerable amount of new text, which is to be expected in the dramatic adaptation of a largely narrative work. Shilovsky's contribution in compiling the libretto remains unclear and he later asked that his name be omitted from its printed text. In 1885 he even declared that, although he originally wrote the libretto, he did not wish to claim it as his work because of the changes made by Tchaikovsky.

After Tchaikovsky's engagement to Antonina on May 23 and upon the end of classes at the Conservatory, Tchaikovsky proceeded to Shilovsky's estate near Moscow, where he fully immersed himself in the creation of the opera. Not surprisingly, given his recent experiences, his special preoccupation became the scene in which Tatiana writes a letter to Onegin confessing her love. The composer shared his excitement about his current project with his future benefactress, Nadezhda von Meck, in a letter dated May 27: "The opera will have no strong dramatic action, but the portrayal of everyday life will be interesting, and how full of poetry it all is! The scene between Tatiana

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and her nurse is marvelous! If only I can attain that calm state of mind essential for composition, I am sure that Pushkin's text will be an absolute inspiration to me." A week later, writing to his brother Modest, he voiced the same concerns and the same enthusiasm: "Maybe there will be little action, but I'm in love with the image of Tatiana. I'm enchanted by Pushkin's verses and I'm setting them to music because I'm being drawn to do this.... I've already written all of the second scene of Act I (Tatiana with her nurse), and I'm very satisfied how it turned out. The greater part of the first scene is also already written." Before the end of June he had composed all three scenes of the first act and completed nearly two-thirds of the entire work.



Tchaikovsky with his wife Antonina Milyukova

Tchaikovsky's marriage to Antonina Milyukova took place on July 6, 1877, temporarily disrupting his work on the opera. From the very beginning of his married life, the composer took a painful view of his new predicament. Soon he realized that he had made a grievous mistake: he found himself unable to accept the personality and character of his wife, as well as her family and her circle of friends. After twenty days of cohabitation they still had not consummated their marriage. It remains uncertain whether Tchaikovsky had avoided revealing his homosexuality to his wife at the outset, or whether she simply disregarded his admission of it. On July 27 the composer left Antonina for one-and-a-half months, staying with his sister at her estate in the Ukraine, where he continued to work on the opera. After his return to Moscow in September, Tchaikovsky spent only twelve days with his wife before leaving her for good. He went abroad for a long period of time under the pretext of a nervous breakdown that, according to archival documents, was fabricated in order to win over some sympathy from his colleagues and the general public. There hardly remains any doubt that his psychosexual problems coupled with emotional incompatibility between himself and his wife (as he insisted in his correspondence) proved the ultimate cause of this matrimonial fiasco.

Tchaikovsky went first to Switzerland, where he settled and resumed scoring the music for Act I of *Onegin*, which he completed within three days. During his Italian stay, in January of 1878 in Venice and San Remo, the entire work was finished and fully scored. The composition of the opera *Eugene Onegin* undoubtedly constituted Tchaikovsky's most profound creative engagement. "If ever music was written with sincere passion," he wrote to fellow composer Sergey Taneyev in January of 1878, "with love for the story and the characters in it, it is the music for *Onegin*. I trembled and melted with inexpressible delight while writing it. If the listener feels even the smallest part of what I experienced when I was composing this opera, I shall be utterly content and ask for nothing more."

From the very beginning, Tchaikovsky saw this work as fundamentally different in form from most contemporary operas; he even called it "Lyrical Scenes," thus narrowing the scope of Pushkin's original novel in verse. Although the opera preserves the substance of Pushkin's design, the composer came up with several changes in the plot, particularly in the opera's last scene, the climactic meeting between Onegin and Tatiana. In Tchaikovsky's first version, Tatiana, while trying to resist Onegin's entreaties, finally falls into his arms only to be discovered by her husband, Prince Gremin, who, as Tatiana begins to faint, signals Onegin to withdraw. Onegin

was supposed to rush out with the cry: "Oh death, Oh death! I go to seek thee out!" In 1880, however, during the preparation for the opera's professional premiere at the Bolshoi, Tchaikovsky changed Tatiana's text and the final stage directions, while leaving the music unaltered. The composer also found it necessary to alter the final lines of the opera, this time making Onegin leave the scene with the words: "Disgrace! Anguish! How pitiable is my fate!"



Maria Klimentova, the first Tatiana

Tchaikovsky's treatment of the three main protagonists markedly differs from Pushkin's occasional condescension toward Tatiana, ironic portrayal of Lenski, and highbrow sympathy for Onegin—attitudes characteristic of Russian society in the 1830s. For Tchaikovsky, a man of the 1870s, Tatiana turned into a symbol of unfulfilled love and a heroine as vulnerable as a Juliet, whose innocence is shattered before the audience's very eyes. Lenski the poet became the epitome of creative talent with whom the composer, to a certain extent, must have identified. The operatic Onegin cuts a disagreeable figure: he responds nastily to a young woman in love with him, behaves rudely at the ball, wantonly kills his best friend in a duel, and wanders around without any purpose until his final meeting with Tatiana, when he is finally forced to recognize the drama of life. Tchaikovsky conveys this particular perspective on the characters and their relationships through the musical material—melodic and rhythmic patterns of harmony, tonality, and even texture. He described his understanding of the essential dramatic content of Pushkin's novel in terms of Onegin's unforgivable crime, pointing out "that a bored society lion, out of boredom, out of



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petty irritation, against his will, as the result of a fateful coincidence of circumstances, takes the life of a young man whom, in essence, he loves!" The conclusion of the opera, dominated by the musical material that is associated with Lenski, makes the ghost of the poet a very tangible presence.

Eugene Onegin is Tchaikovsky's fifth opera and the first based on the writings of Alexander Pushkin. In 1881 and 1890 he again used Pushkin's poetry and prose for the libretto of the operas *Mazeppa* and *The Queen of Spades.* The premiere of *Eugene Onegin,* on March 29, 1879, in a student production by the Moscow Conservatory at the Maly Theatre, seemed to have been received enthusiastically, especially by students, but its reception proved much cooler among the public and the critics, who were not appreciative of student singers with little experience and were bewildered by the very choice of Pushkin's masterful "society novel." The first professional performance, at the Bolshoi Theater on January 23, 1881, yielded more favorable reviews. But the real rise of *Onegin* began on October 19, 1884, with a performance at the Mariinsky Theater in St. Petersburg under the baton of Eduard Nápravník. It took a while for *Eugene Onegin* to appear in Western European opera houses, but in the end it was splendidly performed—both times in Tchaikovsky's presence—first on December 6, 1888, in Prague, and next on January 16, 1892, in Hamburg under the baton of Gustav Mahler.

ALEXANDER POZNANSKY

Alexander Poznansky, an internationally known Tchaikovsky scholar and the author of several books on the composer, works at Yale University Library in the Slavic and East European Collection. His essay on *Eugene Onegin* is printed here courtesy of the Metropolitan Opera.

Guest Artists

Sir Andrew Davis

Sir Andrew Davis has served as music director of Lyric Opera of Chicago since 2000 and as artistic advisor of the Pittsburgh Symphony Orchestra since the 2005-06 season.



In addition, he is Conductor Laureate of both the Toronto Symphony and the BBC Symphony and was music director at Glyndebourne Festival Opera. Born in 1944 in Hertfordshire, England, Andrew Davis studied at King's College, Cambridge, where he was an organ scholar before taking up the baton. His diverse repertoire ranges from Baroque to contemporary music, and his conducting credits span the symphonic, operatic, and choral worlds. He is a notable proponent of 20th-century works including those by Janáček, Messiaen, Boulez, Elgar, Tippett, and Britten. With the BBC Symphony Orchestra, he has led concerts at the London Proms and on tour to Hong Kong, Japan, the United States, and Europe. He has conducted all of the major orchestras of the world, from the Chicago Symphony to the Berlin Philarmonic to the Royal Concertgebouw, and at opera houses throughout the world including the Metropolitan Opera, La Scala, and the Bayreuth Festival. Also a prolific recording artist, Andrew Davis has recorded for Decca, Deutsche Grammophon, Warner Classics International, Capriccio, EMI, and CBS. Recent releases include Beethoven's Violin Concerto with violinist Min-Jyn Kim and the London Philharmonia (Sony), operatic favorites featuring soprano Nicole Cabell (Decca), and Liszt's Piano Concerto No. 1 and Chopin's Piano Concerto No. 1 with pianist Yundi Li and the Philharmonia Orchestra of London (Deutsche Grammophon). In 1992 Andrew Davis was named a Commander of the British Empire for

his services to British Music, and in 1999 he was made a Knight Bachelor in the New Year Honours List. In 1991 he received the Royal Philharmonic Society/Charles Heidsieck Music Award. In the 2007-08 season at Lyric Opera of Chicago he conducts a new production of Strauss's *Die Frau ohne Schatten*, as well as revivals of *La traviata*, *La bohème*, *Falstaff*, and *Eugene Onegin*. He also conducts concert performances of *Thaïs* at the Royal Opera House, Covent Garden, and at the Liceu, Barcelona. Orchestral engagements include numerous concerts with the Pittsburgh Symphony Orchestra as well as appearances with the Cleveland Orchestra, Leipzig Gewandhaus, Toronto Symphony Orchestra, Royal Philharmonic Orchestra, BBC Symphony Orchestra, London Philharmonia, Orchestre de Paris, Rotterdam Philharmonic, Detroit Symphony, and the Boston Symphony Orchestra at Tanglewood next Friday night.

Renée Fleming (Tatiana)

Renowned soprano Renée Fleming has captivated audiences around the globe; next month's Metropolitan Opera gala opening night will celebrate the beloved singer.



In recent seasons Ms. Fleming has hosted broadcasts of the Met's HD series (for movie theaters as well as television) and PBS's "Live from Lincoln Center." In fall 2008, Coty launches her first-ever fragrance, "La Voce by Renée Fleming," with the proceeds benefiting the Metropolitan Opera. Following acclaimed performances in June of *Capriccio*, the Vienna State Opera welcomes Ms. Fleming back this October 2008, followed by Donizetti's *Lucrezia Borgia* at Washington National Opera (conducted by Plácido Domingo), Massenet's *Thaïs* and Dvořák's *Rusalka* at the Metropolitan Opera, and Verdi's *La traviata* at the Royal Opera, Covent Garden. Additional appearances in 2008-09 include galas for the symphony orchestras of Edmonton, Portland, and Milwaukee, as well as European tours with Orchestre National de France and Orchestre de Paris. In recital she appears at noted venues across North America, including Rice University, Vanderbilt University, Denison University, Boston's Symphony Hall, and Toronto's Roy Thomson Hall, among others. Ms. Fleming is a two-time Grammy winner; scheduled for fall 2008 release is her most recent CD, Strauss's Four Last Songs, led by Christian Thielemann. Last year Decca released the Los Angeles Opera's production of *La traviata* and the Metropolitan Opera's HD Live *Eugene Onegin*. Her fall 2006 CD "Homage–The Age of the Diva" features rarely heard works associated with legendary singers of the past. Ms. Fleming has been nominated for a Grammy nine times; recent recordings have ranged

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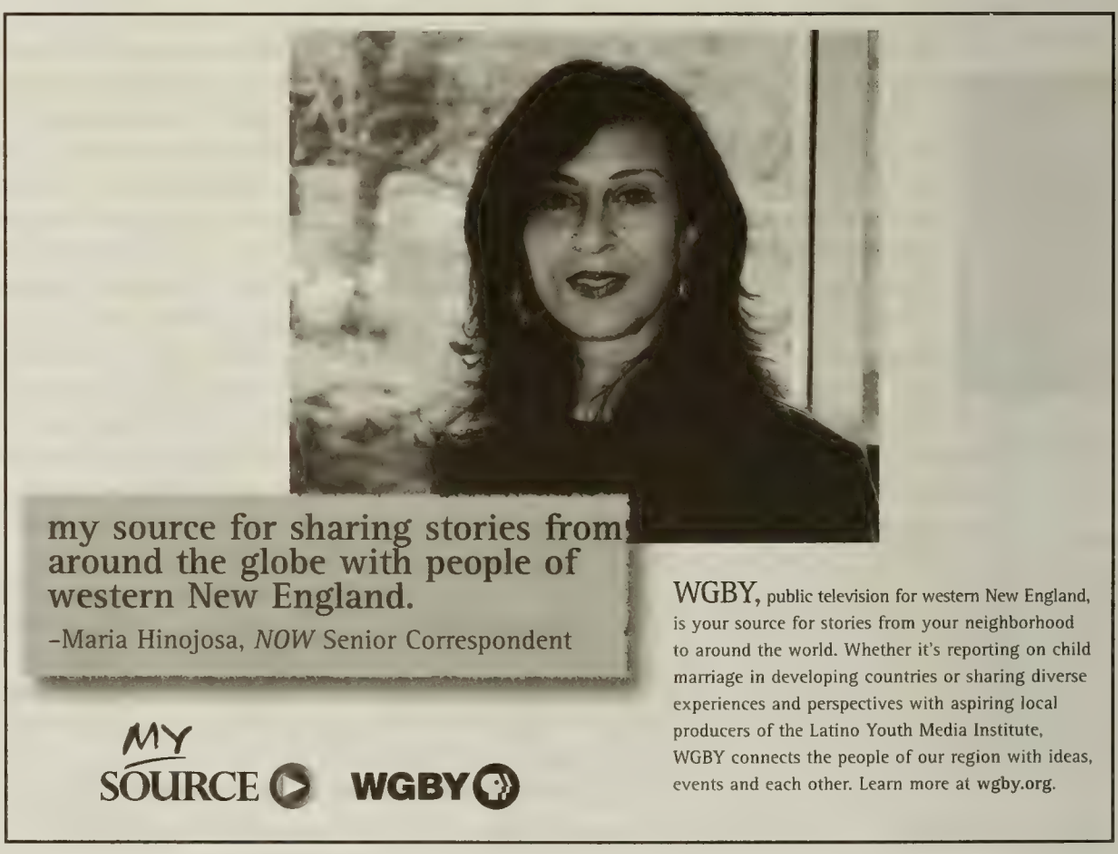
from Strauss's complete *Daphne* to the jazz recording "Haunted Heart" to the movie soundtrack of *The Lord of the Rings: The Return of the King.* She was honored with a 2006 Echo Award for *Daphne* and the Prix Maria Callas Orphée d'Or by the Académie du Disque Lyric for TDK's DVD production of *Capriccio* with Ms. Fleming in the lead role. Her artistry has been an inspiration to such prominent artists as Chuck Close and Robert Wilson, whose portraits of her were included in the Metropolitan Opera's 2007 fundraising auction. Francesco Clemente has created two portraits of Ms. Fleming, one displayed at Salzburg's spring 2007 Easter Festival, the other at the Metropolitan Opera in 2008. Among her numerous awards are Sweden's Polar Prize (2008), the Chevalier de la Légion d'Honneur from the French government (2005), honorary membership in the Royal Academy of Music (2003), and a 2003 honorary doctorate from the Juilliard School, where she was also commencement speaker. An advocate for literacy, she has been featured in promotional campaigns for the Association of American Publishers and the Magazine Publishers of America. Her book *The Inner Voice* is an intimate account of her career and creative process. In addition to her work on stage and in recordings, Renée Fleming has represented Rolex timepieces in print advertising since 2001. Master Chef Daniel Boulud has created the dessert "La Diva Renée" (1999) in her honor, and she has inspired the "Renée Fleming Iris" (2004), which has been replicated in porcelain by Boehm. Ms. Fleming's gowns have been designed by Gianfranco Ferré, Issey Miyake, Bill Blass, Vivienne Westwood, Angel Sanchez, Oscar de la Renta, John Galliano, Christian Lacroix, and Karl Lagerfeld; she was added to Mr. Blackwell's "best-dressed" list in 2001. The gown she wears at this concert is by Angel Sanchez. Ms. Fleming is currently a member of the Board of Trustees of the Carnegie Hall Corporation and of the Advisory Board of the White Nights Foundation of America.

Garrett Sorenson (Lenski)



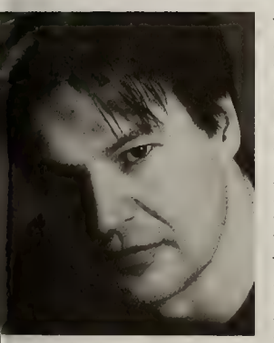
Making his Tanglewood debut this evening, the young American tenor Garrett Sorenson was recently acclaimed as Lenski in Boston Lyric Opera's production of *Eugene Onegin.* His 2007-08 season has included Cassio in *Otello* at the Metropolitan Opera opposite Renée Fleming and Johan Botha; his role debut as Rodolfo in *La bohème* with Houston Grand Opera; a return to the role of Alfredo in *La traviata* for his debut with Opera Colorado, and role debuts as Hoffmann in *Les Contes d'Hoffmann* with Opera Theatre of St. Louis and in the title role of *Faust* with New Orleans Opera. He also appeared with the Gotham Chamber Opera in Janáček's *Diary of One Who Vanished* at New York's Pierpont Morgan Library and participated in the Marilyn Horne Foundation's annual concert at Zankel Hall. During the 2006-07 season he returned to the Met as Da-Ud in a new production of Richard Strauss's *Die ägyptische Helena* starring Deborah Voigt; this followed his performances of Alfredo in *La traviata* in the "Met in the Parks" series in August 2006. Met roles in past seasons have also included Alfred in *Die Fledermaus,* Scaramuccio in *Ariadne auf Naxos,* Arturo in *Lucia di Lammermoor,* the Shepherd in *Tristan und Isolde,* the Young Man in *Die Frau ohne Schatten,* and the Youth in *Moses und Aron.* His Met debut was as Itulbo in *Il pirata* opposite Renée Fleming. Also at the Met he appeared as Cassio opposite Ben Heppner's Otello for opening night of the 2004-05 season. Mr. Sorenson is a graduate of the Met's Lindemann Young Artist Development Program, which he joined at the beginning of the 2001-02 season. The summer of 2006 included his first performances of Beethoven's Ninth Symphony, under James Levine at the Verbier Festival. Other engagements have included his role debuts as Sam Kaplan in a new production of *Street Scene* at Opera Theater of St. Louis and Don Ottavio in *Don Giovanni* at PORT Opera in Portland, Maine; his Houston Grand Opera debut as Don Ottavio, and his Santa Fe Opera debut as Leukkipos in


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a new Mark Lamos production of Strauss's *Daphne.* Concert appearances have also included the virtually unknown Gounod oratorio *Mors et Vita,* in Louisville, and Beethoven's Ninth with the Florida Philharmonic. Recent seasons have also brought his return to Boston Lyric Opera as Alfredo following his acclaimed appearance as Lenski; his debut as the Italian tenor in a new Los Angeles Opera production of *Der Rosenkavalier,* his role debut as Alfredo at Opera Pacific, Edgardo in *Lucia* at PORT Opera, debuts with the New York Philharmonic in a program of Viennese music and with the Cleveland Orchestra in *Elektra* under Franz Welser-Möst, a concert version of *Die Zauberflöte* with the Grand Rapids Symphony, and recital appearances under the auspices of the Marilyn Horne Foundation in St. Petersburg (FL) and in a recital for the George London Foundation in New York. During the 2001 Santa Fe Opera season, Mr. Sorenson was a member of the Santa Fe Opera Apprentice Program. Prior to that he attended Texas Tech University, where he performed the role of Eisenstein in *Die Fledermaus* while still a baritone. Mr. Sorenson was the winner of the Opera Birmingham Young Singer Contest and the Sorantin Young Artist Award; he was a finalist in the Loren L. Zachary Society Contest for Young Opera Singers and in the Metropolitan Opera National Council Auditions (Southwest Region); he was a winner at the 2003 George London Foundation Competition, and he was the recipient of a Sara Tucker Study Grant and of a 2004 Richard Tucker Foundation Career Grant.

Peter Mattei (Onegin)



Making his Tanglewood debut this evening, Swedish baritone Peter Mattei has established himself as one of the most sought-after singers of his generation. He has worked with such esteemed conductors as Sir Georg Solti, Claudio Abbado, Sir Colin Davis, Daniel Barenboim, Esa-Pekka Salonen, Riccardo Chailly, Antonio Pappano, and Herbert Blomstedt. In his January 2002 Metropolitan Opera debut, he appeared as the Count in *Le nozze di Figaro,* a role that he has also sung at La Monnaie in Brussels, the Salzburg Festival, Lyric Opera of Chicago, and the Bayerische Staatsoper in Munich. In addition to both Figaros—Mozart's with Royal Opera Stockholm and Glyndebourne, and Rossini's in *Il barbiere di Siviglia* with Gothenburg Opera—he has sung Marcello in *La bohème* (La Monnaie, Metropolitan Opera), the title role in *Don Giovanni* (Scottish Opera, Peter Brook's production in Aix-en-Provence, Metropolitan Opera, Norwegian Opera), and the title role of *Eugene Onegin* (La Monnaie, Aix-en-Provence). Appearances at the Royal Opera Stockholm have included Posa in *Don Carlo,* Belcore in *L'elisir d'amore,* Pentheus in Daniel Börtz's *The Bacchae* directed by Ingmar Bergman, Papageno in *Die Zauberflöte,* and Lionel in Tchaikovsky's *Jeanne d'Arc.* The spring of 2005 included his La Scala debut as Wolfram in *Tannhäuser* and *Don Giovanni* at the Royal Opera Stockholm. During that summer he returned to Aix for Figaro in *Il barbiere di Siviglia.* The 2005-06 season included both Don Giovanni and the Count at Opéra National de Paris, as well as the Count at the Met and San Francisco Opera. The 2006-07 season included a return to the Metropolitan Opera for a new production of *Il barbiere di Siviglia,* revivals of *Don Giovanni* in Paris and *Il barbiere* in New York, Guglielmo in *Così fan tutte* at the Stockholm Royal Opera, and *Eugene Onegin* at the Salzburg Festival under the baton of Daniel Barenboim. During the 2007-08 season Mr. Mattei adds a new role to his repertoire, the title role of *Billy Budd,* which he sings at Frankfurt Opera. On the concert platform he has sung Brahms's *Ein deutsches Requiem,* Sibelius's *Kullervo,* Mahler's *Lieder eines fahrenden Gesellen* and *Des Knaben Wunderhorn,* Bach's *St. Matthew* and *St. John* Passions, and Handel's *Messiah,* among others. He sang Chorebus in concert performances of Berlioz's *Les Troyens* with the London Symphony Orchestra and Sir Colin Davis, subsequently released on a Grammy-winning CD by LSO Live. Mr. Mattei's discography also includes Mahler's Eighth Symphony with the Concertgebouw Orchestra and

Chailly (Decca) and *Don Giovanni* with the Mahler Chamber Orchestra and Daniel Harding (Virgin Classics). Peter Mattei studied at the Royal Academy of Music and at the University College of Opera in Stockholm, making his debut in 1990 as Nardo in Mozart's *La finta giardiniera* at the Drottningholm Court Theatre.

Ekaterina Semenchuk (Olga)

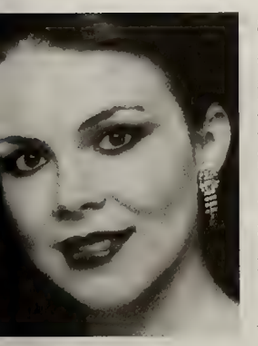


Born in Minsk, mezzo-soprano Ekaterina Semenchuk achieved international recognition as a starring member of the Mariinsky Opera. Having extended her repertoire well beyond Russian opera, she is admired as Carmen, acclaimed in Verdi, and a noted performer of orchestral songs, including those of Berlioz and Mahler. Her recent operatic performances include the role of Preziosilla in *La forza del destino* at the Deutsche Staatsoper Berlin, where she has also sung Pauline in *Pique Dame* under Daniel Barenboim; Marina in *Boris Godunov* at Monte Carlo Opera; Olga in *Eugene Onegin* with the Aix-en-Provence Festival conducted by Daniel Harding, and also in London; Ascanio in *Benvenuto Cellini* at the Baden-Baden Festival; and Charlotte in *Werther* at Graz Opera. She has sung the title role of *Carmen* at the Opera Company of Philadelphia, Dallas Opera, in the Teatro Lirico di Cagliari, in Tokyo and Seoul with Myung-whun Chung, and with José Cura in Warsaw. With the Mariinsky Opera under Valery Gergiev, Ms. Semenchuk took part in international tours including performances at Covent Garden, La Scala, Teatro Real in Madrid, the Metropolitan Opera and Carnegie Hall in New York, Washington Opera, the Salzburg Festival (in concert performances of *Pique Dame, The Invisible City of Kitezh,* and *War and Peace*), and in Israel, China, and many European countries. In St. Petersburg at the Mariinsky Theatre, she was in productions of *Nabucco* (Fenena), *Carmen, Les Contes d'Hoffmann* (Nicklausse), Dargomizhsky's *The*



Stone Guest (Laura), Rimsky-Korsakov's *May Night* (Hanna), and many others. As a recitalist, Ekaterina Semenchuk has made her Wigmore Hall debut and has toured in Europe, North America, and Argentina. Her debut recording of Russian songs is available on the Harmonia Mundi label. Her concert performances with orchestra have included Berlioz's *Roméo et Juliette* with the Gothenburg Symphony Orchestra conducted by Carlo Rizzi and *La Mort de Cléopâtre* with Valery Gergiev at the Amsterdam Concertgebouw. Recent engagements include the roles of Sonya in *War and Peace* and Olga in *Eugene Onegin* at the Metropolitan Opera, Olga at the Royal Opera House in London, Mahler's Third Symphony with the Bournemouth Symphony Orchestra and Marin Alsop, Mahler's *Kindertotenlieder* in Japan with the Philharmonia and conductor Eliahu Inbal, and Mozart's *La clemenza di Tito* at the Settimane Musicali di Stresa under Gianandrea Noseda. In the upcoming season she will reprise the role of Carmen, in Leipzig under Riccardo Chailly and in Copenhagen for Royal Danish Opera, and will return to the Metropolitan Opera for Pauline in *Pique Dame*. She makes her Tanglewood debut in tonight's concert performance of *Eugene Onegin*.

Wendy White (Larina)

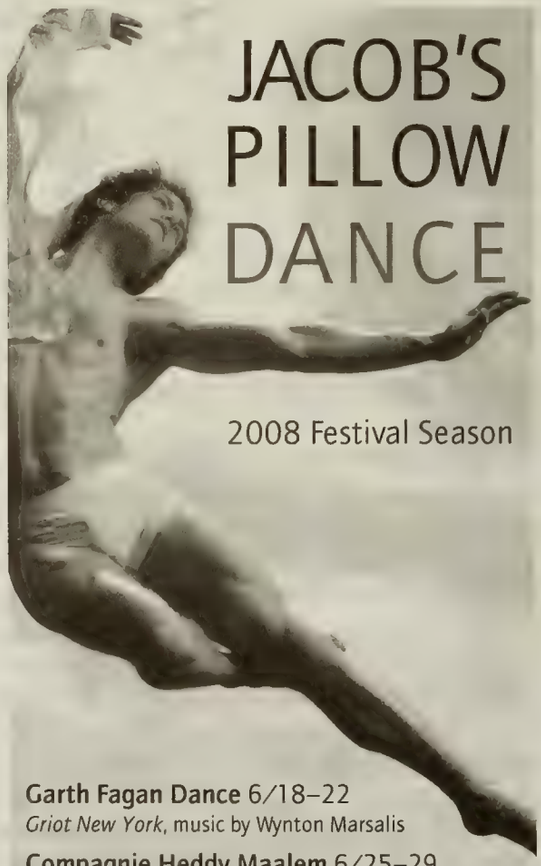


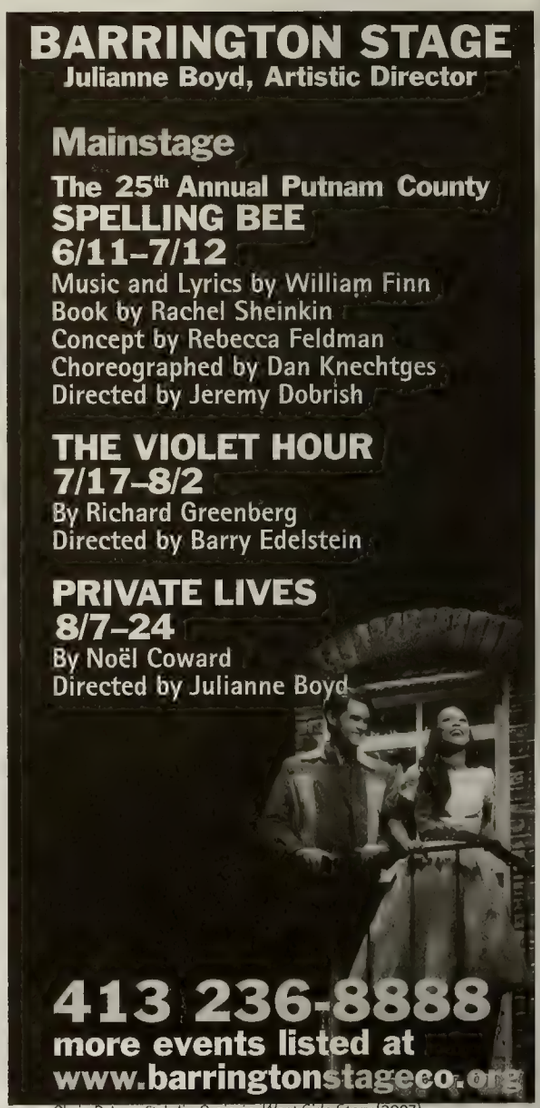
Wendy White has firmly established herself as one of America's favorite mezzo-sopranos. Having won first place in the prestigious Metropolitan Opera National Awards, she made her Metropolitan Opera debut in Franco Zefferelli's new production of *La traviata* under the direction of Carlos Kleiber. Since then she has appeared in over forty productions with the company, including the title role in *Carmen*, Fenena in *Nabucco*, Dame Quickly in *Falstaff*, Brangäne in *Tristan und Isolde*, Suzuki in *Madama Butterfly*, Baba the Turk in *The Rake's Progress*, Maddalena in *Rigoletto*, Bersi and Madelon in *Andrea Chénier*, Isabella in *L'italiana in Algeri*, and La Cieca in *La gioconda*. She has been seen in seven productions on PBS for the "Live from the Met" series: *Nabucco*, *Andrea Chénier*, *Le nozze di Figaro*, *Wozzeck*, *Il trittico*, *La Cenerentola*, and *Madama Butterfly*, appearing in the latter with her own daughter portraying the child "Trouble"—a first for the Met. Ms. White's appearances have taken her to an impressive array of opera houses across the United States, including Chicago Lyric Opera, San Francisco Opera, Houston Grand Opera, Washington Opera, Cincinnati Opera, and New York City Opera. Internationally she has been seen at the Vienna State Opera, Hamburg Opera, Nice Opera, and Opéra de Toulouse. Wendy White's recordings have included *Nabucco*, *Luisa Miller*, *La traviata*, *The Rake's Progress*, *Oedipus Rex*, and *Songfest*. Her recording of *A Quiet Place* with Leonard Bernstein received a Grammy nomination. She was prominently featured singing French art songs on the soundtrack for the American Playhouse film *The Music of Chance*. In addition to her operatic performances, Ms. White has appeared as soloist with leading orchestras worldwide, including the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, the Washington National Orchestra, the Saint Louis Symphony, the San Francisco Symphony, the Boston Symphony Orchestra, the Munich Symphony, and the Netherlands Radio Orchestra, under the direction of conductors including Leonard Bernstein, James Levine, Leonard Slatkin, Seiji Ozawa, Christoph von Dohnányi, John Williams, Lorin Maazel, and Zubin Mehta. She has appeared twice previously at Tanglewood, both times with the Boston Symphony Orchestra: in Bernstein's *Jeremiah* Symphony in August 1987 with the composer conducting, and in Beethoven's Symphony No. 9 in July 2006 with James Levine conducting.

Barbara Dever (Filipyevna)



Since her debut as Amneris in *Aida* at the Metropolitan Opera in 1994, mezzo-soprano Barbara Dever—who makes her Tanglewood debut this evening—has been in demand throughout the world in the dramatic mezzo-soprano operatic and concert repertoire. In thirteen seasons at the Metropolitan Opera she has been heard in the house as Azucena in *Il trovatore*, Amneris in *Aida*, Ulrica in *Un ballo in maschera*, Eboli in *Don Carlo*, and Herodias in *Salome*. 2007-08 marked her fourteenth season on the Met roster, where in 2006-07 she appeared as Grandmother Buryja in *Jenůfa* and the Mistress of Novices in *Suor Angelica*. Ms. Dever opened the season as Mary in *Der fliegende Holländer* and made her role debut as Geneviève in *Pelléas et Mélisande* with the Canadian Opera Company in Toronto. At the same venue she also performed the role Filipyevna in Tchaikovsky's *Eugene Onegin*, which she will repeat at the Metropolitan in 2008-09. Recent seasons have brought her to Vancouver as Ulrica in *Un ballo in maschera*, to Philadelphia as Amneris in *Aida*, to Mexico City for Mahler's Symphony No. 8, and to Paris with l'Orchestre National d'Île de France for Mahler's Symphony No 2. Ms. Dever made her La Scala debut in 2003-04 as Mère Marie in *Dialogues des Carmélites* under the baton of Riccardo Muti. Other engagements have included *Messiah* in Mexico City and with the Florida





Chris Peluso & Julie Craig in *West Side Story* (2007).

Philharmonic, a return to Philadelphia as Azucena, Beethoven's Ninth Symphony with the Philadelphia Orchestra and under Seiji Ozawa at the Saito Kinen Festival, Fricka in *Das Rheingold* in Mexico City and New Orleans, Mahler's *Kindertotenlieder* and Symphony No. 3 with Zubin Mehta and the Israel Philharmonic, her Vienna State Opera debut as Herodias in *Salome*, Klytemnestra in *Elektra* in Virginia, Herodias with the Israel Philharmonic, and opera galas at the Academy of Music in Philadelphia. In addition to her vast operatic repertoire, Ms. Dever maintains an active performance schedule with orchestras throughout the world. In recent seasons she has been heard in Mahler's *Rückert-Lieder* with the State Symphony Orchestra of Sao Paulo, in the *Missa Solemnis* and *Messiah* with Zubin Mehta and the Israel Philharmonic, in *Des Knaben Wunderhorn* with the Louisville Orchestra and at the Chautauqua Festival; in Verdi's *Requiem* with the Florida Philharmonic, the Israel Philharmonic, the Pacific Symphony, and the National Orchestra of Mexico; in Mendelssohn's *Elijah* with the Netherlands Radio Orchestra under Hans Vonk, and in numerous performances of Mahler's symphonies 2, 3, and 8 and *Das Lied von der Erde* with the National Orchestra of Mexico. Ms. Dever has recorded Amneris for Naxos with the Irish National Orchestra, Azucena in *Il trovatore* on Fone live from Parma, and Adalgisa in *Norma* from the Teatro Bellini in Catania. Ms. Dever has appeared in concert with Luciano Pavarotti on "Pavarotti Plus—Great Performances at Lincoln Center," which was telecast live throughout North America.

Vitalij Kowaljow (Prince Gremin)



Among the more than forty roles performed by the young bass Vitalij Kowaljow—whose first profession was fireman in his native Ukraine, and who makes his Tanglewood debut this evening—are Verdi's King Philip in *Don Carlo*, Fiesco in *Simon Boccanegra*, Banquo in *Macbeth*, Zaccaria in *Nabucco*, Ramfis in *Aida*, Procida in *I vespri siciliani*, Padre Guardiano in *La forza del destino*, Walter in *Luisa Miller*, and the title role of *Attila*. Among his other roles are Kaspar in *Der Freischütz*, Mephistopheles in *Faust*, Raimondo in *Lucia di Lammermoor*, Sarastro in *Die Zauberflöte*, the three villains in *Les Contes d'Hoffmann*, and such Russian-language roles as Prince Igor, Pimen in *Boris Godunov*, and Prince Gremin in *Eugene Onegin*. Mr. Kowaljow was introduced to the United States by the Opera Orchestra of New York as Baldassare in *La favorita* and has now sung in this country with the Metropolitan, the San Francisco, Washington National, Los Angeles, Colorado, and Philadelphia opera companies. His European appearances include the Bayerische Staatsoper and the Arena di Verona, and he made news by stepping in as Procida on just ten days' notice for a new Bastille-Opéra production in Paris of the original, seldom-performed French version of *Les Vêpres siciliennes* under James Conlon. He repeated that role under the baton of Plácido Domingo for the opening of the 50th anniversary of Washington National Opera. At the Metropolitan Opera he has sung Zaccaria in *Nabucco*, Padre Guardiano in *Forza* (which was also the role of his Munich debut), Walter in *Luisa Miller*, Ramfis in *Aida* (also the role of his Arena di Verona debut), Sarastro in *Die Zauberflöte*, and Oroveso in *Norma*. Other engagements have included Verdi's Requiem with the San Francisco Symphony and Chicago Symphony, King Philip in *Don Carlo* at the New National Theatre of Tokyo, Sarastro at Opera Colorado in Denver, Pimen in *Boris Godunov* at San Diego Opera, Banquo at Washington National Opera, and concert performances and recordings of Puccini's *La bohème* with Anna Netrebko and Rolando Villazón and of Leoncavallo's *I Medici* with Plácido Domingo. Current and future engagements include debuts as Giorgio in *I puritani* at the Vienna Staatsoper and Gremin in *Eugene Onegin* at Chicago Lyric Opera, the Verdi Requiem with the Orquesta National de España in Madrid, and Wotan in Los Angeles Opera's new *Ring* cycle to be directed by Achim Freyer and conducted by James Conlon.

Tony Stevenson (Triquet)

Making his Tanglewood debut in this performance of *Eugene Onegin*, Tony Stevenson is a tenor from New York City. In 1992 he won the Metropolitan Opera National Council Auditions and performed in a winners' concert with the Met Orchestra. He was then asked to join the Met's Young Artists Program, a prestigious three-year training program at the Met for young singers. While participating in this program Mr. Stevenson made his debut at the Metropolitan Opera in 1993 as the First Prisoner in *Fidelio*. Upon graduating from the Young Artists Program in 1995, he joined the Met roster as a principal artist; Mr. Stevenson has since performed more than forty-five roles in over 500 performances in his sixteen seasons at the Met. Among his roles are Beppe in *I pagliacci*, Pang in *Turandot*, Gastone in *La traviata*, the Dance Master in *Ariadne auf Naxos*, Trabucco in *La forza del destino*, the Novice in *Billy Budd*, Don Curzio in *Le nozze di Figaro*, the Simpleton in *Boris Godunov*, Camille in *The Merry Widow*, Pedrillo in *Die Entführung aus dem Serail*, Remendado in *Carmen*, and the Lamplighter in *Manon Lescaut*. In 2008-09 at the Met he is scheduled to appear in *La traviata*, *La gioconda*, *La rondine*, *Eugene Onegin*, *Pique Dame*, and *I pagliacci*.

Evan M. Boyer (Zaretsky)

Bass Evan M. Boyer is currently pursuing a master of music degree in opera from the Curtis Institute of Music, where he has performed King René in Tchaikovsky's *Iolanta*, José Tripaldi in Golijov's *Ainadamar*, Bartolo in *Le nozze di Figaro*, and Mussorgsky's *Songs and Dances of Death*. He recently graduated from Northwestern University, where he performed the role of Don Alfonso in *Così fan tutte*, Prince Gremin in *Eugene Onegin*, and Der Bauer in Orff's *Die Kluge*. Other performances have included Lodovico in *Otello* with the Chautauqua Symphony Orchestra, Seneca in *L'incoronazione di Poppea*, Don Alfonso, and the Marquis in *La traviata*, all at the Chautauqua Institute. Mr. Boyer has been awarded the grand prize of the Chicago Bel Canto Competition (2007), a Mario Lanza Competition Encouragement Award (2007), and the American Opera Society's Lola B. Fletcher Scholarship (2007). As a 2008 Vocal Fellow at the Tanglewood Music Center this summer, he is the recipient of the Ruth and Jerome Sherman Memorial Fellowship/Pearl and Alvin Schottenfeld Fellowship.

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Alan Dunbar (Captain)

Bass-baritone Alan Dunbar is a native of South Carolina. Having graduated from St. Olaf College in 1999 with a degree in music theory and composition, he is now pursuing a doctorate in vocal performance at Indiana University, where he studies with Costanza Cuccaro. After graduating from St. Olaf, he helped to establish the full-time professional male vocal ensemble Cantus and toured with them for seven years throughout the United States, Canada, and Europe. Mr. Dunbar has garnered acclaim for his concert performances of works by J. S. Bach, Mozart, Schubert, Schumann, Purcell, and Haydn. He is equally at home on the opera stage, having performed the roles of Leporello in *Don Giovanni,* Don Alfonso in *Così fan tutte,* Bartolo in *Il barbiere di Siviglia,* Dulcamara in *L'elisir d'amore,* and Dr. Jules Goddard in William Bolcom's *A Wedding.* This past May, at the Natchez Opera Festival, he sang Bluebeard in Bartók's *Bluebeard's Castle.* As a 2008 Vocal Fellow at the Tanglewood Music Center this summer, he is the recipient of the Mary E. Brosnan Fellowship.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Berlioz's *Les Troyens* in concert with the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production, all under the direction of James Levine; Mahler's Symphony No. 2, *Resurrection,* with BSO Conductor Emeritus Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Performances in the BSO's 2007-08 subscription season included Ravel's *Daphnis et Chloé,* William Bolcom's Eighth Symphony (a BSO 125th Anniversary Commission given its world premiere in Boston, followed by the New York premiere in Carnegie Hall), and concert performances of *Les Troyens* led by James Levine; Bach's *St. Matthew* Passion with Bernard Haitink conducting, and Elgar's *The Dream of Gerontius* with Sir Colin Davis. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The Tanglewood Festival Chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River,* Steven Spielberg's *Saving Private Ryan,* and John Sayles's *Silver City.* In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy.* The Tanglewood Festival Chorus performed its Jordan Hall debut pro-

gram at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Carol Amaya • Meredith Malone Armbrust • Ondine Brent • Saewon Lee Chun • Lisa Conant • Sarah Dorfman Daniello # • Christine Pacheco Duquette # • Mary A.V. Feldman # • Karen Ginsburg • Bonnie Gleason • Beth Grzegorzewski • Cindy Kassell • Polina Dimitrova Kehayova • Sarah Koonce • Barbara Abramhoff Levy * • Mariko Matsumura • Karen Morris • Kimberly Pearson • Laura Stanfield Prichard • Livia Racz • Janet Ellen Ross • Laura C. Sanscartier • Joan P. Sherman * • Dana R. Sullivan • Lisa Watkins • Alexandra Watts

Mezzo-Sopranos

Kristen Anderson • Martha A.R. Bewick • Betty Blanchard Blume • Betsy B. Bobo • Lauren A. Boice • Donna J. Brezinski • Janet L. Buecker • Cypriana Slosky Coelho • Lauren Cree • Betsy Draper • Irene Gilbride # • Reed Gochberg • Lianne Goodwin • Rachel Hallenbeck • Susan L. Kendall • Yoo-Kyung Kim • Fumiko Ohara # • Laurie Pessah • Jeanne Sevigny • Amy Spound • Amber R. Sumner • Michelle Vachon • Jennifer Walker • Lidiya Yankovskaya • Jan Zimmerman

Tenors

Brad W. Amidon • Stephen Chrzan • Tom Dinger • Keith Erskine • Len Giambrone • James E. Gleason • Leon Grande • Timothy Jarrett • James R. Kauffman • Michael Lapomardo • Lance Levine • Ronald Lloyd • Henry Lussier * • Ronald J. Martin • Mark Mulligan • David Norris # • Kevin Parker • Guy F. Pugh • Peter Pulsifer • David L. Raish • Sean Santry • Peter L. Smith • Andrew Wang

Basses

Tyler Alderson • Solomon Berg • Daniel E. Brooks # • Nicholas A. Brown • Stephen Buck • Richard Bunbury • Jonas U. Cartano • Matthew E. Crawford • Arthur M. Dunlap • Michel Epsztein • Alexander R. Goldberg • Jim Gordon • Jay Gregory • Mark L. Haberman # • Jeramie D. Hammond • Michael Jo • Marc J. Kaufman • John Knowles * • Bruce Kozuma • Christopher T. Loschen • David B. MacGregor Jr. • Martin F. Mahoney II • Stephen H. Owades * • Donald R. Peck • Michael Prichard • Vladimir Roudenko • Jonathan Saxton • Daniel R. Schwartz • Bradley Turner • Matthew Wright • Carl T. Wrubel

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Vladimir Roudenko, Russian Diction Coach
Jodi Goble and Scott Nicholas, Rehearsal Pianists

Tanglewood Music Center Orchestra ("Eugene Onegin")

First Violins
Ellen Cockerham
Daphne Tzu-Yin Su
Yiying Li
David Slouthorn
Rena Ishii
Fangyue He
Violeta Vancica
Marit Vliegenthart
David Repking
Kaoru Suzuki
Jessica Hung
Jessica Tong
Julia D. Hunter
Jina Lee
Ruby Chen

Second Violins
Brittany Henry
Vieen Leung
Rommel Fernandes
Laura Scalzo
Sophie Alscher
Saejin Yoon
Joseph Maile
Jessica Blackwell
Kate Friedman
Jeanine Markley
Kathryn Kilian
Alissa Cheung
Ainur Zabenova

Violas
Pei-Ling Lin
Nicholas Hancox
Joshua Kelly
Nicholas Mauro
Sharon Bielik
Yumi Sagiuchi
Vincent (Tiantian) Lan
Alyssa Hardie
Ming-Hsin Lu
Elizabeth Adams
Jessica T. Chang
Jonathan Kim
Derek Mosloff

Cellos
Kathryn Hufnagle
Benjamin Krug
Jacob Fowler
Matthew Beckmann
Michael Unterman
Hugh LeSure
Marie-Michel Beauparlant
David Gerstein
Dahae Kim
Caroline Bean
Elizabeth Means
Eleanor Blake
Jay Tilton
Jeffery Hood

Basses
Edward Merritt
Shawn Conley
Tyler A. Shepherd
Evan Halloin
Dylan Palmer
Kevin Jablonski
Charles Clements

Flutes
Sandy Hughes
Jeremiah Bills
Marie Tachouet

Oboes
Nicholas Stovall
Mary Lynch

Clarinets
Giancarlo Garcia
Arno Stoffelsma

Bassoons
Andrew Cuneo
Ellen Connors

Horns
Timothy Riley
Michael Winter
Matthew Oliphant
James Robertson

Trumpets
Michael Martin
Travis Peterson

Trombones
Kenneth Moses
Jeremy Buckler

Bass Trombone
David R. Becker

Timpani
WeiChen Lin

Orchestra Personnel Manager
Christopher M. Powell

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John Perkel
Tracey Melhuish
(*TMC Fellow*)

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Rapaporte Foundation Fellowship

Ruby Chen, Toronto, ON, Canada
Doucet and Stephen Fischer Fellowship/ Philip and Bernice Krupp Fellowship

Alissa Cheung, Edmonton, AB, Canada
Dr. John Knowles Fellowship

Ellen Cockerham, Portland, OR
John F. Cogan, Jr. and Mary L. Cornille Fellowship/Richard Smith Memorial Fellowship

Rommel Fernandes, São Paulo, Brazil
Omar Del Carlo Fellowship

Kate Friedman, Oswego, IL
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Anonymous Fellowship/Gerald Gelbloom Memorial Fellowship

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Akiko Shiraki Dynner Memorial Fellowship

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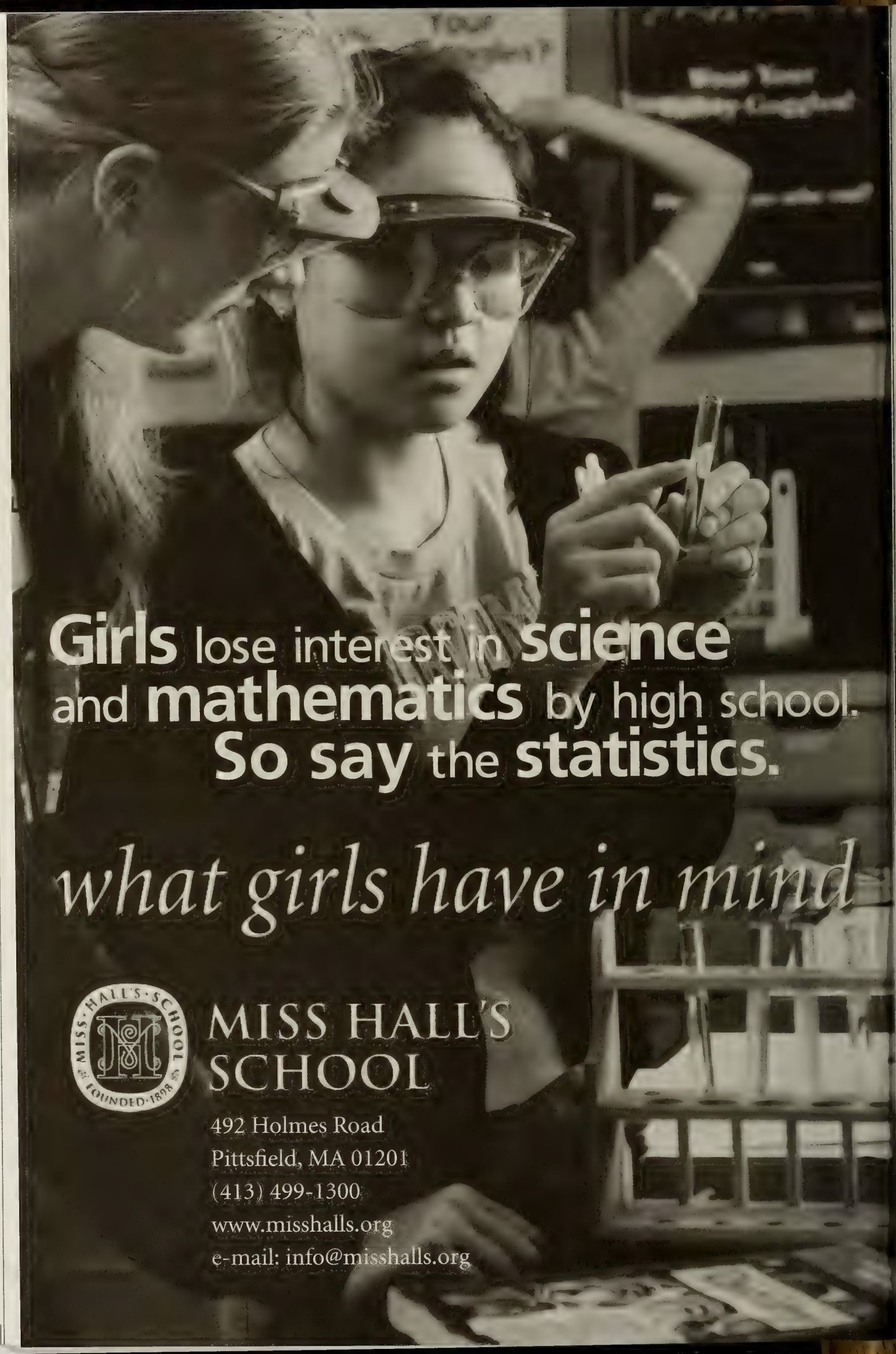
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ALBÉNIZ — Suite from *Iberia* (orch. Arbós)

Evocación
El puerto
El Corpus en Sevilla
Triana

LALO — Cello Concerto in D minor

Prélude: Lento—Allegro maestoso
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Isaac Albéniz (1860-1909)
Suite from *Iberia* (orch. Arbós)

The complete Arbós suite of music from "Iberia" consists of five movements: "Evocacíon," "El Corpus en Sevilla," "Triana," "El puerto," and "El Albaicín." *First BSO performances of music from "Iberia" in Enrique Fernández Arbós's orchestration*: January 1929, Enrique Fernández Arbós cond. ("El Corpus en Sevilla" and "Triana"). *Most recent BSO performances*: March 1962, Eléazar de Carvalho cond. ("Evocacíon," El puerto," "El Corpus en Sevilla," and "Triana"); it was Carvalho who led the BSO's only performances of the complete five-movement suite, when he first appeared with the BSO in February 1949. The only other conductor to have led the BSO in music from *Iberia* (the first, third, and fourth movements) was André Kostelanetz, in March 1944. This is the first Tanglewood performance of this music in Arbós's orchestrations; Daniel Barenboim played Book I and Book II in their original piano versions as the second half of an Ozawa Hall recital in August 2000.



Isaac Albéniz was a child prodigy, a virtuoso pianist who perfected his technique under Liszt, an instinctive impressionist-modernist, and an intensive student of his native Spain's diverse folk music heritages. Through a grotesque quirk of fate, Albéniz contractually trapped himself into composing epigonally Wagnerian operas on pseudo-medieval verses by a wealthy English banker named Francis Money-Coutts. At last breaking free in his mid-forties, Albéniz planned twelve virtuoso piano pieces intended to display a comprehensive array of Spanish materials. Published in four volumes under the title *Iberia*, this collection is widely considered Albéniz's magnum opus. Volume I (*Evocación, El puerto,*



and *El Corpus en Sevilla*) was premiered on May 9, 1906, at the Salle Pleyel in Paris by the pianist Blanche Selva, who later gave the first performance of Volume II (*Rondeña, Almería,* and *Triana*) on September 11, 1907, in St. Jean de Luz. Volume III (*El Albaicín, El polo, Lavapiés*) was published in 1907 in Paris, Volume IV (*Málaga, Jerez, Eritaña*) also in Paris in 1908, the year before his death.

Born in Madrid, violinist-conductor-composer Enrique Fernández Arbós (1863-1939) was conductor of the Madrid Symphony Orchestra until resigning in 1936 following the outbreak of Civil War. A brilliant orchestrator, his instrumentation of music from Albéniz's *Iberia* was particularly popular. From 1894-1915 he taught violin and viola at the Royal College of Music in London. As a violinist he appeared not only as a soloist, but in a celebrated piano trio with Albéniz and the cellist Augustín Rubio. For the 1903-04 season he was a concertmaster of the Boston Symphony Orchestra, also appearing with the orchestra that year as soloist in the Mendelssohn concerto and playing a concert piece of his own (*Tango,* Opus 6, No. 3). His international conducting career included guest appearances with major orchestras on both sides of the Atlantic, including the BSO in 1929 and 1931; his 1929 program included two movements from his arrangement of *Iberia,* at that time just recently published. In 1932 he led the first Spanish performance of Stravinsky's *Rite of Spring.*

Iberia's pieces typically begin with a dance pattern and later introduce a *copla* (vocal melody), but show considerable freedom and variety of form in their fine structure. Growing from a glum, minor-key melody, ***Evocación*** presently reaches a major-mode Andalusian song in the tenor register, which Albéniz clothes in a series of impressionistic colors and harmonies, now rich, now delicate. ***El puerto*** takes us to Cadíz for lusty guitar-like cross accents and piping melody swathed in florid skirls. ***El Corpus en Sevilla,*** an evocation of the Corpus Christi festival, unfolds as a puckish march approaching from the distance. As the processional reaches the church before us, bell-sounds peal out, yielding, surprisingly, to a meditative cantilena. Jubilation becomes unconfined in ardent song and dervish-dancing, before a final solemn midnight mass. ***Triana*** presents Seville's Gypsies in a puckish, spiky dance on an obsessively repeated rhythm. A *copla* begins in ethereal colors and soon acquires luminous swirls of ornament. The initial dance returns, then combines joyously with the *copla* in a rich-textured climax.

BENJAMIN FOLKMAN and MARC MANDEL

Benjamin Folkman is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News, Stagebill, Performing Arts,* and other publications.

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Édouard Lalo (1823-1892)
Cello Concerto in D minor

First performance: December 9, 1877, Paris, Concerts Populaires, Jules-Étienne Pasdeloup cond., Adolphe Fischer, soloist. *First Boston Symphony Orchestra performance*: April 27, 1891, Philadelphia, Arthur Nikisch cond., Anton Hekking, soloist. The BSO's first Boston performances took place in October 1899, Wilhelm Gericke cond., Elsa Ruegger, soloist. This is the first Tanglewood performance; the orchestra has not played the work since January 1951, Charles Munch cond., Pierre Fournier, soloist.

Édouard Lalo has retained a place in the symphonic repertory with his tuneful *Symphonie espagnole,* which is in fact a five-movement violin concerto, not really a symphony, and with his Cello Concerto, which cello students everywhere keep on their

workdesks. In the opera house he was long represented by *Le Roi d'Ys*, a strong drama of triangular passion, although that work has now faded into obscurity while an earlier opera, *Fiesque*, based on a Schiller play, has emerged from the shadows, receiving its world premiere performance as recently as 2006.

This slender representation in today's consciousness is in fact a poor indication of his importance and strength as a composer. Lalo played a major part in the revitalization of French music after the chaos of the Franco-Prussian War and the Commune of 1870-71. He wrote a series of elegant songs; he contributed some major works (piano trios and a string quartet) to the little-known (but not little) corpus of French chamber music; his ballet *Namouna* made a powerful impression on his contemporaries, and the opera *Le Roi d'Ys* was one of the greatest successes of the *belle époque*.



As with all French provincial musicians it was inevitable that he should move to Paris both to study and to develop his career. This centered at first not on composition but on the violin and the viola, on which instruments he was greatly in demand for orchestral and chamber concerts. He did not aspire to virtuoso status. He played under Berlioz's baton and was a founder member of the Armingaud Quartet, whose public mission was to make better known the classical quartets of Haydn, Mozart, and Beethoven. His own music reflects a profound debt to the fundamentals of classical language.

As a composer of songs and chamber music he made little impact. In 1866 he turned instead to opera in response to a government-sponsored competition in connection with the Exposition Universelle of 1867. His opera *Fiesque* was placed third and was close to receiving a performance in Paris in 1870 when war closed all the theaters. It came close, but not quite close enough, to being staged in Brussels too. Frustrated in the field of opera, Lalo turned his attention to the composition of symphonic works, encouraged by the formation of new orchestras and of the Société Nationale de Musique, whose purpose was to demonstrate that France, defeated in arms, could offer a real challenge to Germany in its cultural riches and refinement. Ironically, the composers who contributed most importantly to this new repertoire—Lalo, Saint-Saëns, Franck—were none of them ashamed to build on the symphonic tradition stemming from Beethoven, Schumann, and Mendelssohn.

Lalo began with a violin concerto in F, composed for the great Spanish virtuoso Sarasate in 1874. The *Symphonie espagnole*, also for Sarasate and an immediate hit, followed in 1875. There followed in the same vein a *Fantaisie norvégienne* and a *Concerto russe*, both for violin and orchestra, and a symphony in G minor. The Cello Concerto falls in the middle of this productive period, composed in the fall of 1877 and soon heard in many other cities. Cello concertos of top quality have always been scarce (there are none by Mozart, Beethoven, Schubert, or Mendelssohn), but Lalo's is certainly the equal of Haydn's and Schumann's, if not quite on the exalted plane of Dvořák's. Superbly written for the instrument, it is a melodious and well-balanced work that shows his fine craftsmanship in the best light.

Each movement starts slowly. In the first movement, a firm declaration of the orchestra's main theme, punctuated by Lalo's signature fortissimo thumps, prefaces the soloist's entry. Some expressive recitative leads into the stirring Allegro, led forcefully by the soloist, who is given little respite in the whole of the energetic first movement. The second subject, in the cello's most expressive tenor range, is a gorgeous melody heard against some delicate flute entries and rich harmony. There are few more compelling pages than the close of the movement, when the torrent of notes from the cello seems to drive onward and upward to the final recall of the opening theme, in unison, in the full orchestra.

The middle movement starts slowly too; indeed it functions as the slow movement, with yet another strong melody for the soloist. But Lalo ingeniously combines this with the function of a scherzo by sliding into a swift 6/8 tempo. Against a constant pattern of pizzicato strings and low flutes, the cello has teasing rhythms and repetitive phrases, almost improvising, it seems. A return of the slow music and a return of the swift music provide perfect balance. This combining of two tempos is associated with some of Brahms's middle movements (in the Second Symphony, for example), although Lalo found Brahms's music not at all to his taste.

For the finale, Lalo opens with a solemn declaration in a strange key. Over long notes in the orchestral basses the cello outlines what will be the second theme in the Allegro that soon follows. The correct key, D, now major, is established for the rondo theme, and the rest of the movement draws fully on Lalo's unstoppable sense of rhythm and his effortless melodic gift.

The vigor and energy of Lalo's music places it in striking contrast with that of Gounod on the one hand, and that of Franck and his pupils on the other. He displays none of the willowy, watery style that is often assumed to be the essential characteristic of French music. Impressionism would not have appealed to him in the least. Among his contemporaries he was closest in style to Saint-Saëns (although they were never very close personally), perhaps also to Bruch in Germany and composers such as Borodin and Smetana from the other end of Europe. In France his legacy was perhaps most clearly felt by Dukas and, later, Roussel. For the most part, he is a good composer awaiting rediscovery.

HUGH MACDONALD

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. A frequent guest annotator for the BSO, he taught at Oxford and Cambridge universities before moving to the United States in 1987. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich.

Sergei Rachmaninoff (1873-1943)
Symphonic Dances, Opus 45

First performance: January 3, 1941, Philadelphia Orchestra, Eugene Ormandy cond. *First BSO performances*: October 1974, Seiji Ozawa cond. *First Tanglewood performance*: August 10, 1991, Charles Dutoit cond. *Most recent Tanglewood performance*: July 31, 2005, Charles Dutoit cond.

Most of Rachmaninoff's activity in his last years was devoted to concertizing as a pianist and committing his works to records. After completing the Third Symphony in 1936 he did little original composition, though he spent some time revising a movement of his older choral work *The Bells* and reworking parts of the Third Symphony. Only in 1940 did he compose a new work, one that proved to be his last—the *Symphonic Dances*, composed at Orchard Point, Long Island, dedicated to Eugene Ormandy and the Philadelphia Orchestra, and premiered on January 3, 1941, by that conductor and orchestra. Oddly, though Rachmaninoff had spent a good part of his time in the United States from as early as 1918, the *Symphonic Dances* was his first score actually composed here. Previously he had retreated during summer breaks from his exhausting concert tours to a villa near Lucerne, Switzerland, and he composed his *Corelli* Variations (for piano solo), the *Rhapsody on a Theme of Paganini*, and the Third Symphony in that idyllic locale. The outbreak of war in 1939

had caused Rachmaninoff to leave Europe for the last time and to settle first on Long Island and later in Beverly Hills.

When, on August 21, 1940, Rachmaninoff first announced completion of the score to Ormandy, it bore the title "Fantastic Dances," but the final title, *Symphonic Dances*, is fully appropriate, given the scope and richness of the score. The composer's original intention had been to give the three movements the titles "Midday," "Twilight," and "Midnight" (possibly intended as an analogy with youth, maturity, and death), but these did not survive the process of orchestration, and he eventually settled on the tempo designations alone.



Rachmaninoff decided to write in the first movement an extended part for saxophone, an instrument for which he had never written before. Concerned to choose the proper member of that family of instruments, he consulted his friend Robert Russell Bennett, best-known as Broadway's leading orchestrator for four decades or more, the man who created the "sound" of the Rodgers and Hammerstein musicals, among many others. Another musician offered professional advice of a different sort. Rachmaninoff, a pianist and not a string player, customarily asked for the professional advice of a violinist with regard to the bowings in the string parts. In the case of the *Symphonic Dances*, the bowings were prepared by one of the greatest of violin virtuosi, Fritz Kreisler.

Like so much of the composer's music, the *Symphonic Dances* contains some references to the chants of the Russian Orthodox church and also quotes the Roman Catholic *Dies irae* melody, a tune used by Rachmaninoff probably more frequently than by any other composer in the history of music. The score also gave the composer an opportunity to come to terms with the most catastrophic failure of his life, namely the disastrous premiere of his First Symphony in 1897 under the baton of Alexander Glazunov (who was reputedly drunk at the time). Evidently Rachmaninoff still recalled this unfortunate event even in 1940, since the coda to the first movement of the *Symphonic Dances* quotes the first theme of his First Symphony, music he was sure no one would ever hear again. (Put aside by Rachmaninoff for revision after its initial failure, the score to his First Symphony was apparently lost during the Russian Revolution; only two years after his death did the orchestral parts turn up in the Leningrad Conservatory).

The premiere performance was reasonably successful—enough so that Ormandy and the players wrote a letter of gratitude to the composer—but a repetition in New York soon after was critically panned. The accessibility of the score argued against it in an environment more attuned to novelty, and a cloud lay over the work for a number of years. Rachmaninoff was hurt that Ormandy and the Philadelphia Orchestra did not choose to record this new score, though they had been commit-

Stu Rosner



ting to disc virtually all of his earlier works for orchestra. Only recently has the work begun to emerge again into the repertory—a change that has come about concurrently with a general reevaluation of Rachmaninoff's work as a whole, with the recognition that his music offers much of interest despite its conservative cast. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. Generally deemed a reactionary in a world dominated by the new ideas of Stravinsky's neo-Classisicmon the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff was, until recent years, being largely written off by the musical intelligentsia. But times have changed, and his star is rising again.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Guest Artists

Carlos Miguel Prieto



Carlos Miguel Prieto, today making his Boston Symphony debut, and considered one of the most dynamic young conductors in recent years, has recently accepted four music directorships in his native Mexico and the United States. In July 2007 he was named music director of the Orquesta Sinfónica Nacional de Mexico (National Symphony Orchestra of Mexico), Mexico's most important orchestra; he remains music director of his other Mexican orchestra, the Orquesta Mineria. In this country he completed his first season as music director of the Louisiana Philharmonic in New Orleans, where he is active in the cultural renewal of that ravaged city, and continues as music director of the Huntsville (Alabama) Symphony. Mr. Prieto has made guest appearances with numerous North American orchestras, among them the Dallas Symphony, Houston Symphony, Phoenix Symphony, Florida Philharmonic, San Antonio Symphony, Calgary Philharmonic, Dayton Philharmonic, and every major orchestra in Mexico. He has also conducted orchestras throughout Europe, Russia, Israel, and Latin America, recently making debuts at the Teatro Colón in Buenos Aires and with the Netherlands Radio Orchestra in Utrecht, and leading performances with the Philharmonia of the Nations. The 2007-08 season includes a return engagement with the Milwaukee Symphony and concerts with the Houston, Pacific, Colorado, and Honolulu symphonies. In 2006-07 Mr. Prieto made debuts with the symphony orchestras of Milwaukee, Omaha, New Mexico, and Nashville. He also appeared with the Dayton Philharmonic, Naples Philharmonic, and the Columbus Symphony Orchestra and returned to the Houston Symphony and Louisville Orchestra. His February 2007 Budapest Symphony debut at the Franz Liszt Academy marked the first all-Mexican program ever performed in Hungary. Later that year he was Mexico's delegate to the Davos World Economic Forum. During his tenure with the Mexico City Philharmonic (1998-2002) Mr. Prieto conducted more than 100 concerts. He has led more than fifty world premieres of works by Mexican and American composers, many of which were commissioned by him. He has conducted the Youth Orchestra of the Americas since its inception in 2002 and has performed with that ensemble at the United Nations and the Kennedy Center, as well as on tour to South America and Mexico. Carlos Miguel Prieto is the founder and music director of the Mozart-Haydn Festival, an annual series of six concerts. Also an accomplished violinist, he has been a member of the Cuarteto Prieto


CONJURATION AND
MIGHTY MAGI
2008-0
MAY 23 - AUG
The Ladies M
By Charles Mo
JUNE 20 - AUG
All's Well That Ends W
By William Shakespe
JULY 18 - AUG
Othe
By William Shakespe
AUG 1 - AUG
The Goatwoman of Corvis Cou
By Christine Wh
SEPT 19 - NO
The Canterville Gh
By Irina B
Adapted from the Oscar Wilde
JAN 9 - MAR 8, 2
Bad Da
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(a tradition of four generations) from an early age, participates in such festivals as Aspen, Tanglewood, Interlochen, San Miguel Allende, and Cervantino, and has been soloist with the National Symphony Orchestra of Mexico. He was voted "Conductor of the Year 2002" by the Mexican Union of Music and Theater Critics and in 1998 received the Mozart Medal of Honor presented by the Government of Mexico and the Embassy of Austria. He has recently made a series of recordings of Latin American and Mexican music for the Urtext label. A graduate of Princeton University and Harvard University (where he was concertmaster of the orchestra), Mr. Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.

Yo-Yo Ma



The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination, while also maintaining a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, each fueled by the artists' interactions. One of Mr. Ma's goals is the exploration of music as a means of communication, and as a vehicle for the migrations of ideas across a range of cultures throughout the world. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas throughout this vast area, the project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. Mr. Ma is an exclusive Sony Classical artist, and his discography of more than seventy-five albums, including more than fifteen Grammy winners, reflects his wide-ranging interests. In addition to the standard concerto repertoire, he has recorded many of the works that he has commissioned or premiered. He has made several successful recordings that defy categorization, including "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado Brazil," and "Obrigado Brazil–Live in Concert." Recent recordings include "Silk Road Journeys: New Impossibilities," with the Silk Road Ensemble, "Appassionato," "Paris: La Belle Époque" with pianist Kathryn Stott, and John Williams's soundtrack to the film *Memoirs of a Geisha.* Across the full range of releases, Mr. Ma remains one of the best-selling recording artists in the classical field. Strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation, Mr. Ma takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, the Dan David Prize, and the Sonning Prize. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared frequently with the BSO in Boston, at Tanglewood. His most recent Tanglewood appearance was last summer (Dvořák's Cello Concerto with James Levine conducting); his most recent subscription appearances were in December 2007 (music of Osvaldo Golijov with Miguel Harth-Bedoya conducting).

The Koussevitzky Society

The Koussevitzky Society recognizes gifts made since September 1, 2007, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $3,000 or more during the 2007-2008 season. For further information, please contact Barbara Hanson, Manager of the Koussevitzky Society, at (413) 637-5278.

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Tanglewood on Parade

August 5, 2008

Tanglewood on Parade

Tuesday, August 5, 2008

2:00	Fanfares at Main Gate (BUTI)
2:30	TMC Chamber Music (Ozawa Hall)
2:30	BUTI Chamber Music (Chamber Music Hall)
2:30	Kids Corner (Theatre Colonnade; until 5pm)
3:15	The Strolling Magic of Bonaparte (Lawn, until 3:45)
4:00	BUTI Young Artists Orchestra and Chorus (Shed)
4:00	The Magic of Bonaparte (Manor House Lawn, overlooking the lake, until 5pm)
5:00	TMC Piano Recital (Ozawa Hall)
5:00	Alpine Horn Demonstration with Daniel Katzen (Theatre Colonnade)
5:15	The Strolling Magic of Bonaparte (Lawn, until 5:45pm)
6:00	Celtic Fiddling with Bonnie Bewick, Benjamin Levy, and friends (Manor House Lawn, overlooking the lake)
8:00	Fanfares from Shed Stage (TMC Fellows)
8:30	Gala Concert (Shed)

TMC = Tanglewood Music Center
BUTI = Boston University Tanglewood Institute

Face Painting by Barbara Arpage throughout the day (Lawn near Glass House)
Hurdy Gurdy Monkey and Me throughout the day (Lawn)
Artillery and cannon supplied by Eastover, Inc.

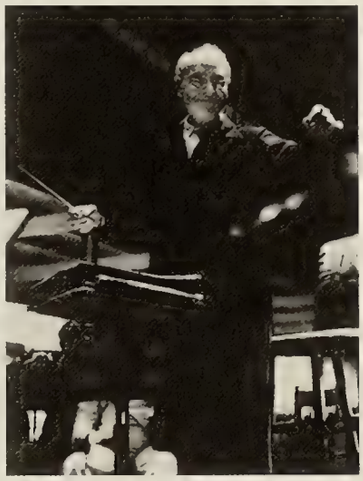
Antique Auto Club of America will be parking more than 100 antique cars in the Apple Tree Lot located on the far side of the Ozawa Hall Lawn. Visitors are welcome and encouraged to view them.



Welcome

Welcome to Tanglewood on Parade, our annual celebration of the unique confluence of art, nature, education, and sheer enjoyment that makes this place special. TOP is an occasion for all of us—the BSO and the Boston Pops, the Tanglewood Music Center, and the Boston University Tanglewood Institute—to join together for an exceptional day of music-making.

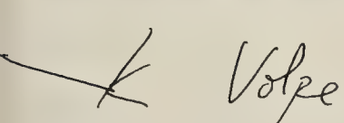
TOP is also special in being a benefit for the Tanglewood Music Center. It was the dream of Serge Koussevitzky, realized in 1940, to create a center for advanced musical study at the BSO's summer home, for teaching, learning, and music-making at the highest possible level. And though built on ideals, the TMC is nevertheless a gloriously *real* place, deriving its reality from a truly fortunate gathering of elements—the presence of a great orchestra; the opportunity for the TMC Fellows to work and socialize with some of the world's greatest performing and teaching artists, including not only members of the BSO but visiting artists and a distinguished resident faculty; the beauty of the landscape, against which all of this happens; and you, our appreciative and loyal audience, whose presence not only inspires and supports us, but provides a reality check for all we try to accomplish.



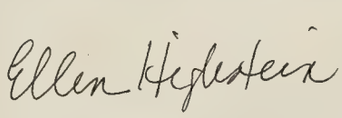
Serge Koussevitzky

The TMC has had a remarkable history. In its 68 years, more than 10,000 of its alumni have gone on to play on the world's stages as soloists and ensemble musicians; to form the core of many of the world's orchestras and opera companies; to conduct those orchestras and opera companies; to write some of the music they play—and then themselves become the next generation of great teaching artists. To help support all this, Tanglewood on Parade brings in funding that, added to the donations of many other generous individuals, makes it possible for all of those participating in the TMC's programs to attend for free: the costs of room, board, and tuition are covered by full Fellowships.

Our leader in all this since 2005 has been BSO Music Director James Levine, who, after his wonderful Dvořák Eighth with the TMCO and his reprise of Berlioz's *Les Troyens* with the BSO at the start of this summer, had to withdraw from the remainder of the Tanglewood season for reasons of health. The summer has been built around projects very close to his heart, including the TMC's upcoming staging of Kurt Weill's *Rise and Fall of the City of Mahagonny*, and last month's extraordinary festival celebrating Elliott Carter and his music in Carter's centenary year. Despite his absence, Maestro Levine remains very much here in spirit, keeping up-to-date on everything that's going on. And we know, too, that he joins us in thanking you for being here today to support Tanglewood and the TMC, and in wishing you a very special and happy Tanglewood on Parade!



Mark Volpe,
Managing Director,
Boston Symphony Orchestra



Ellen Highstein
Director,
Tanglewood Music Center

Gala Concert

Tuesday, August 5, at 8:30
SPONSORED BY CADILLAC

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, HANS GRAF, and ANDRÉ PREVIN conducting

RESPIGHI — *Fountains of Rome*

The Fountain of Valle Giulia at dawn
The Triton Fountain in the morning
The Fountain of Trevi at midday
The Fountain at the Villa Medici at sunset

BOSTON SYMPHONY ORCHESTRA,
HANS GRAF conducting

BRITTEN — Four Sea Interludes from the opera *Peter Grimes*

Dawn (Lento e tranquillo)
Sunday Morning (Allegro spiritoso)
Moonlight (Andante comodo e rubato)
Storm (Presto con fuoco)

TANGLEWOOD MUSIC CENTER ORCHESTRA,
SIR ANDREW DAVIS conducting

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In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

BERNSTEIN — Three Dance Episodes from *On the Town*

Dance of the Great Lover
Pas de Deux
Times Square Ballet

BOSTON POPS ORCHESTRA,
KEITH LOCKHART conducting

WILLIAMS — *Elegy* for cello and orchestra

MARTHA BABCOCK, cello

ARNAUD — *Bugler's Dream*—
WILLIAMS — *Olympic Fanfare and Theme*

BOSTON POPS ORCHESTRA,
JOHN WILLIAMS conducting

TCHAIKOVSKY — *1812 Overture*

TANGLEWOOD MUSIC CENTER ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA,
ANDRÉ PREVIN conducting

Conductors for Tonight's Gala Concert

KEITH LOCKHART is Conductor of the Boston Pops Orchestra.

JOHN WILLIAMS is Conductor Laureate of the Boston Pops Orchestra.

SIR ANDREW DAVIS has been a welcome guest conductor of the Boston Symphony Orchestra since his BSO debut in 1976. He led the Tanglewood Music Center Orchestra's concert performance of Tchaikovsky's *Eugene Onegin* this past Saturday night and leads the Boston Symphony Orchestra in an all-Mozart program this Friday night.

HANS GRAF has been a frequent and equally welcome guest conductor of the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, leading a wide variety of repertoire, since his first Boston Symphony appearance in 1995. This Saturday night he leads the BSO in an all-Mozart program.

ANDRÉ PREVIN has appeared regularly with the BSO at Symphony Hall and at Tanglewood since his Boston Symphony debut here in 1977. He appears as both pianist and conductor with the BSO this coming weekend; his Boston Symphony program in October will include the premiere of his new work, *Owls*, a "nocturne for orchestra" written on commission from the BSO.

BRIEF NOTES ON THE PROGRAM

Tanglewood on Parade is an annual all-day musical event that offers thousands of concertgoers the opportunity to experience all of the performing forces that Tanglewood has to offer. This tradition began more than six decades ago under the auspices of Serge Koussevitzky, who decided to stage an "Allied Relief Fund Benefit" to assist Britain and France in 1940. By 1950, Tanglewood on Parade had become an established day-long event, attracting not only famous musicians and conductors, but even such notables as former first lady Eleanor Roosevelt, who appeared with Koussevitzky and the BSO in 1950 as narrator for Prokofiev's *Peter and the Wolf*. Today, Tanglewood on Parade attracts more than 10,000 people annually to hear the Boston Symphony, the Boston Pops Orchestra, the Tanglewood Music Center Orchestra, the Boston University Tanglewood Institute Orchestra, and a variety of other ensembles.

The culminating event of Tanglewood on Parade is the evening's gala concert held in the Koussevitzky Music Shed. This year's program begins with Hans Graf leading the BSO in *Fountains of Rome* by **OTTORINO RESPIGHI** (1879-1936). The more than 280 fountains throughout Rome frequently amaze tourists, Respighi being no exception during visits to his homeland's capital city. Respighi referred to these beautiful structures as "the very voice of the city," and he indeed makes the fountains "sing" through this very popular work. He chose four Roman fountains and visited each at a different time of day, allowing him to create an orchestral work suggestive of a one-day Roman tour, beginning at dawn in the pastoral setting of the Valle Giulia fountain. As the tour continues, one is immediately struck by the glorious Triton Fountain (signified by the horn blasts) before seeing the most famous Roman fountain—the Fountain of Trevi—at midday. The tour ends at Villa Medici, during the "nostalgic hour of the setting sun."

After the Roman tour, the concert moves from the fountains to the sea. The *Four Sea Interludes* of **BENJAMIN BRITTEN** (1913-1976) make up a suite of instrumental pieces extracted from his opera *Peter Grimes*. In the opera, these four interludes contribute to the dramatic action of the work, but their titles likewise suggest their programmatic function in the overall context of the opera. In his copy of the libretto for *Peter Grimes*, Britten describes "Dawn" as "Every-day, grey seascape"; "Sunday Morning" as "Sunny, sparkling music"; "Moonlight" as "Summer night, seascape, quiet"; and "Storm" as "storm at its height." Sir Andrew Davis conducts this concert suite with the Tanglewood Music Center Orchestra on this evening's concert.

Keith Lockhart and the Boston Pops Orchestra continue the nautical theme with Three Dance Episodes from the **LEONARD BERNSTEIN**/Betty Comden/Adolph Green musical *On the Town*. Bernstein (1918-1990) based his music on *Fancy Free*—a successful 1944 Bernstein/Jerome Robbins ballet that tells the exploits of three sailors in New York during their 24-hour leave. Bernstein noted that since the musical is based on the ballet, the dance episodes are the essence of the work. He chose three of the many dance episodes from *On the Town* for this suite, describing these "symphonic pieces" (as the composer called them) as follows:

> The story is concerned with three sailors on 24-hours leave in New York, and their adventures with the monstrous city which its inhabitants take so much for granted. In the "Dance of the Great Lover," Gaby, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet. In the "Pas de Deux" Gaby watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor. The "Times Square Ballet" is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There

is communal dancing, a scene in a souvenir arcade, and a scene in the Roseland Dance Palace.

Composer and conductor **JOHN WILLIAMS** (b.1932) leads the Boston Pops Orchestra in two of his own works: ***Elegy*** for cello and orchestra and ***Olympic Fanfare and Theme***, the latter being preceded by Leo Arnaud's brief but very familiar ***Bugler's Dream***. Williams composed *Elegy* in memory of a friend's children. Cellist Yo-Yo Ma was soloist for the premiere of this intensely passionate work; tonight's soloist is Boston Pops principal cellist Martha Babcock. Williams's *Olympic Fanfare and Theme*, written for the 1984 Summer Olympic Games and instantly taking its place as one of the most widely recognized Olympic themes. In a 1992 interview, Williams stated that in it he intended to represent musically "the spirit of cooperation, of heroic achievement, all the striving and preparation that go before the events and all the applause that comes after them."

The ***1812 Overture*** of **PYOTR ILYICH TCHAIKOVSKY** (1840-1893) has traditionally concluded the gala Tanglewood on Parade concerts since the days of Koussevitzky, providing a level of excitement parallel to what happens during the overture's frequent hearings as part of America's Fourth of July celebrations. The work was originally written, however, for the 1882 Moscow Exhibition and the consecration of the Cathedral of Christ the Savior, to commemorate the 70th anniversary of Napoleon's defeat by the Russian army in 1812. In the course of the work, Tchaikovsky employs Russian hymns and themes ("God preserve Thy people" and the Russian national hymn of the time, "God save the Tsar") which ultimately overwhelm the French *Marseillaise*, all leading to a rousing, victorious conclusion that has never failed to please audiences.

—Matthew Morrison

Matthew Morrison is the 2008 Tanglewood Music Center Publications Fellow, supported by the Robert J. and Jane B. Mayer Fellowship/Lucy Lowell Fellowship.



Fellows of the 2008 Tanglewood Music Center

Violin

Sophie Alscher, Karlsruhe, Baden-Württemberg, Germany
Dr. Marshall N. Fulton Memorial Fellowship/ Leo L. Beranek Fellowship

Jessica Blackwell, St. Louis, MO
Rapaporte Foundation Fellowship

Ruby Chen, Toronto, ON, Canada
Doucet and Stephen Fischer Fellowship/ Philip and Bernice Krupp Fellowship

Alissa Cheung, Edmonton, AB, Canada
Dr. John Knowles Fellowship

Ellen Cockerham, Portland, OR
John F. Cogan, Jr. and Mary L. Cornille Fellowship/Richard Smith Memorial Fellowship

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Omar Del Carlo Fellowship

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David Southorn, Tigard, OR
Harry and Mildred Remis Fellowship

Daphne Tzu-Yin Su, Taipei, Taiwan
K. Fred Netter Memorial Fellowship/ Dorothy and Montgomery Crane Scholarship

Kaoru Suzuki, Westborough, MA
Theodore Edson Parker Foundation Fellowship

Jessica Tong, Toronto, ON, Canada
Robert Baum and Elana Carroll Fellowship

Violeta Vancica, Constanta, Romania
Albert L. and Elizabeth P. Nickerson Fellowship

Marit Vliegenthart, Papekop, Utrecht, The Netherlands
Velmans Foundation Fellowship/ Ethel Barber Eno Scholarship

Saejin Yoon, Seoul, Korea
Donald Law Fellowship

Ainur Zabenova, Almaty, Kazakhstan
Messinger Family Fellowship

Viola

Elizabeth Adams, Cincinnati, OH
Carolyn and George R. Rowland Fellowship in honor of Reverend Eleanor J. Panasevich

Sharon Bielik, Plainview, NY
Country Curtains Fellowship

Jessica T. Chang, Saratoga, CA
Northern California Fellowship

Amelia Clingman, Amherst, MA
Edward H. and Joyce Linde Fellowship

Nicholas Hancox, Wellington, New Zealand
Mr. and Mrs. David B. Arnold, Jr. Fellowship/ Sue and David Rudd Fellowship

Alyssa Hardie, Waco, TX
Michael and Sally Gordon Fellowship

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Jonathan Kim, Philadelphia, PA
William Randolph Hearst Foundation Fellowship

Vincent (Tiantian) Lan, Beijing, China
Luke B. Hancock Foundation Fellowship

Pei-Ling Lin, Taiwan, Taipei
Starr Foundation Fellowship

Ming-Hsin Lu, Tainan, Taiwan
Bill and Barbara Leith Fellowship

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Darling Family Fellowship

Derek Mosloff, Thief River Falls, MN
Frederic and Juliette Brandi Fellowship

Yumi Sagiuchi, Great Neck, NY
James A. Macdonald Foundation Fellowship

Cello

Caroline Bean, Lakeland, FL
Naomi and Philip Kruvant Family Fellowship

Marie-Michel Beauparlant, Drummondville, PQ, Canada
James and Caroline Taylor Fellowship

Matthew Beckmann, Roeland Park, KS
Juliet Esselborn Geier Memorial Fellowship

Eleanor Blake, Uxbridge, MA
Bay Bank/BankBoston Fellowship

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Lia and William Poorvu Fellowship

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Valerie and Allen Hyman Family Fellowship

Dahae Kim, New City, NY
Ann and Gordon Getty Foundation Fellowship

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Edward E. Lustbader Memorial Fellowship/ Gail and Barry Weiss Fellowship

Hugh LeSure, Memphis, TN
Penny and Claudio Pincus Fellowship

Elizabeth Means, Huntington Beach, CA
Herb and Barbara Franklin Fellowship/ Marion Callanan Memorial Fellowship

Jay Tilton, Capistrano Beach, CA
Fassino Family Fellowship

Michael Unterman, Vancouver, BC, Canada
William F. and Juliana W. Thompson Fellowship

Double Bass

Charles Clements, Westborough, MA
Alfred E. Chase Fellowship

Shawn Conley, Honolulu, HI
Edward G. Shufro Fund Fellowship

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Pokross/Curhan/Wasserman Fellowship

Kevin Jablonski, Columbus, OH
George and Ginger Elvin Fellowship

Edward Merritt, Pittsburgh, PA
Jan Brett and Joe Hearne Fellowship

Dylan Palmer, Albuquerque, NM
William E. Crofut Family Scholarship/ Andrea and Kenan Sahin Fellowship

Tyler A. Shepherd, San Antonio, TX
Catherine and Michael Sporn Fellowship

Flute

Jeremiah Duarte Bills, Loomis, CA
Helene R. and Norman L. Cahners Fellowship/ Paul and Lori Deninger Fellowship

Laura Heinrichs, Swarthmore, PA
Haskell and Ina Gordon Fellowship

Sandy Hughes, Portland, OR
Evelyn and Ron Shapiro Fellowship

Marie Tachouet, Portland, OR
Leslie and Stephen Jerome Fellowship

Oboe

Annie Henneke, Tomball, TX
Fernand Gillet Memorial Fellowship

Mary Lynch, Washington, DC
Norma and Sol D. Kugler Fellowship/ Dana and Jesse Lehman Fellowship

Nicholas Stovall, Austin, TX
Catherine and Michael Sporn Fellowship

Henry Ward, Haddon Township, NJ
Steinberg Fellowship/Augustus Thorndike Fellowship

Clarinet

Giancarlo Garcia, McLean, VA
Saville Ryan and Omar Del Carlo Fellowship

Alexis Lanz, Le Vaud, Switzerland
Jacques Kohn Fellowship/Anonymous Fellowship

Sonia Sielaff, St. Paul, MN
Sydelle and Lee Blatt Fellowship/ Marilyn Brachman Hoffman Fellowship

Arno Stoffelsma, Amsterdam, The Netherlands
Edwin and Elaine London Family Fellowship

Bass Clarinet

Ryan Yuré, Los Angeles, CA
BSO Members' Association Fellowship

Bassoon

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Andrew Cuneo, Elmhurst, IL
Denis and Diana Osgood Tottenham Fellowship/Sherman Walt Memorial Fellowship

Anne Marie Power, Santa Monica, CA
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt

Natalya Rose Vrbsky, Guilford, VT
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Horn

Russell Bonifede, Oak Park, CA
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Lauren Moore, Richardson, TX
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Matthew Oliphant, Royal Oak, MI
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Timothy Riley, Hebron, CT
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James Robertson, Edmonton, AB, Canada
BSAV/Carrie L. Peace Fellowship

Michael Winter, Redlands, CA
Theodore and Cora Ginsberg Fellowship

Trumpet

Christopher Coletti, Staten Island, NY
Charles E. Culpeper Foundation Fellowship

Michael Martin, Marietta, GA
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Travis Peterson, Milaca, MN
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Brynn Rector, Albuquerque, NM
Tappan Dixey Brooks Memorial Fellowship

Thomas Siders, Champaign, IL
Miriam Ann Kenner Memorial Scholarship/ Erskine Park LLC Fellowship

Trombone

Jeremy Buckler, Dallas, TX
Mr. and Mrs. Jay Marks Fellowship

Kenneth Moses, Houston, TX
Morningstar Family Fellowship/ Clarice Neumann Fellowship

Patrick Pfister, Golden Valley, MN
Arthur and Barbara Kravitz Fellowship/ Stephen and Persis Morris Fellowship

Bass Trombone

David R. Becker, Kansas City, MO
Rita Meyer Fellowship

Tuba

Dennis J. Nulty, Schenectady, NY
Frelinghuysen Foundation Fellowship

Percussion

Aziz D. Barnard Luce, Westminster, MD
Avedis Zildjian Percussion Fellowship/ Mr. and Mrs. Daniel Pierce Fellowship

Joseph Becker, East Greenwich, RI
Daphne Brooks Prout Fellowship

WeiChen Lin, Tainan, Taiwan
Wallace-Reader's Digest Fund Fellowship

Matthew McKay, Fairfax, VA
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Steven Merrill, Dallas, TX
Aso O. Tavitian Fellowship/Tanglewood Ushers & Programmers Fellowship

Kyle Zerna, Downers Grove, IL
Barbara Lee/Raymond E. Lee Foundation Fellowship

Harp

Megan Levin, Austin, TX
John and Susanne Grandin Fellowship

Sadie Turner, Spring, TX
Kathleen Hall Banks Fellowship/Daniel and Shirlee Cohen Freed Fellowship

Piano

Nareh Arghamanyan, Vanadzor, State Lori, Armenia
Friends of Armenian Culture Society Fellowship

Andrea Christie, Victoria, BC, Canada
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Rujie Sandra Gu, Shanghai, China
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Nolan Pearson, Bedford, TX
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Paul Jacobs Memorial Fellowship

Jacob Rhodebeck, Westerville, OH
Adele and John Gray Memorial Fellowship/ Catherine and Paul Buttenwieser Fellowship

Yegor Shevtsov, Lviv, Ukraine
Marie Gillet Fellowship

Christopher White, London, England
Mr. and Mrs. Joseph L. Cohen Fellowship

Yoko Kida, Ichikawa, Chiba, Japan
Wilhelmina C. Sandwen Memorial Fellowship

Tatiana Vassilieva, Seattle, WA
Felicia Montealegre Bernstein Fellowship/ Kandell Family Fellowship

Soprano

Allison Angelo, Truro, NS, Canada
Peter H.B. Frelinghuysen Fellowship/ Eugene Cook Scholarship

Emily Hindrichs, New Orleans, LA
Ushers/Programmers Harry Stedman Vocal Fellowship

Ashley Logan, Miami, FL
The Beverly and Arthur Shorin Fellowship

Ileana Montalbetti, Saskatoon, SK, Canada
The Casty Family Fellowship/Tisch Foundation Scholarship

Hana Park, Seoul, South Korea
Edward G. Shufro Fund Fellowship/ The Felix Braun Memorial Fellowship in honor of Phyllis Curtin

Charlene Santoni, Kitchener, ON, Canada
Athena and James Garivaltis Fellowship

Mezzo-Soprano

Abigail Fischer, Norwich, VT
Patricia Plum Wylde Fellowship

Katherine Growdon, Los Angeles, CA
Eduardo and Lina Plantilla Fellowship

Christin-Marie Hill, Evanston, IL
The Everett and Margery Jassy Fellowship/ The Hannah and Walter Shmerler Fellowship

Kristin Hoff, St. Catharines, ON, Canada
Mary H. Smith Scholarship/Cynthia L. Spark Scholarship

Rebecca Jo Loeb, Glen Ridge, NJ
The Edward I. and Carole J. Rudman Fellowship

Nicole J. Mitchell, Brooklyn, NY
Surdna Foundation Fellowship

Tenor

Steven Ebel, Jeffereson, WI
Andrall and Joanne Pearson Scholarship/ Bernice and Lizbeth Krupp Fellowship

Samuel Read Levine, Brookline, MA
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Alex Richardson, Las Cruces, NM
Red Lion Inn/Blantyre Fellowship

Adam Sattley, Cortez, CO
Claire and Millard Pryor Fellowship

Mark Van Arsdale, Denver, CO
Dan and Gloria Schusterman Fellowship/ Leah Jansizian Memorial Scholarship

Zachary Wilder, Los Angeles, CA
Evelyn S. Nef Fellowship

Baritone

Jonathan Beyer, Chicago, IL
Thelma Fisher Fellowship

Mischa Bouvier, Calera, AL
Dr. Raymond and Hannah H. Schneider Fellowship

Christopher Johnstone, Cedar Rapids, IA
Richard F. Gold Memorial Scholarship/
Alice S. Kandell Fellowship

Matthew Worth, West Hartford, CT
Linda J.L. Becker Fellowship

Bass-Baritone

Alan Dunbar, Beaufort, SC
Mary E. Brosnan Fellowship

Evan Hughes, Santa Barbara, CA
Jerome Zipkin Fellowship

Bass

Evan M. Boyer, Louisville, KY
Ruth and Jerome Sherman Memorial Fellowship/
Pearl and Alvin Schottenfeld Fellowship

Composition

Charlotte Bray, High Wycombe, Buckinghamshire, England
Otto Eckstein Family Fellowship

Helen Grime, Edinburgh, Scotland, United Kingdom
Leonard Bernstein Fellowship

Matti Kovler, Jerusalem, Israel
Lola and Edwin Jaffe Fellowship

Jeff Stanek, Madison, WI
ASCAP Foundation Leonard Bernstein Composer Fellowship

Jane Stanley, Sydney, NSW, Australia
Margaret Lee Crofts Fellowship

Yao Chen, Fo Shan, Guang Dong, China
Leonard Bernstein Fellowship

Conducting

Christoph Altstaedt, Gütersloh, Northrhein-Westfalia, Germany
Maurice Abravanel Scholarship/
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Leo McFall, London, England
Seiji Ozawa Fellowship

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Ryan Mix, Irondequoit, NY
Harold G. Colt, Jr. Memorial Fellowship

Michael Shaw, Barrington, RI
Caroline Grosvenor Congdon Memorial Fellowship

Emily Townsend, Lincoln, NB
Anna Sternberg and Clara J. Marum Fellowship

Publications

Matthew D. Morrison, Charlotte, NC
Robert J. and Jane B. Mayer Fellowship/
Lucy Lowell Fellowship

The New Fromm Players is an ensemble of musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. These artists will concentrate almost exclusively on this literature, performing works by the TMC Composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.

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Brent Besner, clarinet, Montreal, QC, Canada
Martin Shultz, violin, Katy, TX
Stephanie Nussbaum, violin, Houston, TX
Gareth Zehngut, viola, State College, PA
Kathryn J. Bates, cello, Concord, MA

Boston Symphony Orchestra, Tanglewood 2008

James Levine, Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity
Bernard Haitink, Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity
Seiji Ozawa, *Music Director Laureate*

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity
Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976
Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980
Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Lucia Lin
Forrest Foster Collier chair
Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair
Sheila Fiekowsky*
Ruth and Carl J. Shapiro chair, fully funded in perpetuity
Jennie Shames*
Theodore W. and Evelyn Berenson Family chair
Valeria Vilker Kuchment*
Stephanie Morris Marryott and Franklin J. Marryott chair
Tatiana Dimitriades*
Catherine and Paul Buttenwieser chair
Si-Jing Huang*
Mary B. Saltonstall chair, fully funded in perpetuity
Nicole Monahan*#
Kristin and Roger Servison chair

Wendy Putnam*
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity
Xin Ding*
Glen Cherry*

Second Violins
Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977
Ronald Knudsen
Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity
Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity
Nancy Bracken*
Robert Bradford Newman chair, fully funded in perpetuity
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
Bessie Pappas chair
Catherine French*
Kelly Barr*#
Jason Horowitz*
Julianne Lee*
Gerald Elias°

Violas
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970
Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity
Robert Barnes
Ronald Wilkison
Michael Zaretsky

Marc Jeanneret
Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*
Marvin Moon*#

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977
Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity
Mihail Jojatu
Sandra and David Bakalar chair
Jonathan Miller*
Charles and JoAnne Dickinson chair
Owen Young*
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
Andrew Pearce*
Stephen and Dorothy Weber chair
Mickey Katz*
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
(position vacant)
Lillian and Nathan R. Miller chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Benjamin Levy
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
Joseph Hearne
Kathryn H. and Edward M. Lupean chair
James Orleans*

* *Participating in a system of rotated seating*
On leave

Todd Seeber*
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
John Stovall*

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity
Linda Toote°

Piccolo
Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
(position vacant)
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Jason Snider
Gordon and Mary Ford Kingsley Family chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
(position vacant)
Assistant Principal
Benjamin Wright
Arthur and Linda Gelb chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
(position vacant)
Darren Acosta°

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity
W. Lee Vinson
Barbara Lee chair
(position vacant)
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity
Shi-Yeon Sung

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

The Boston University Tanglewood Institute (BUTI)

In 1965, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with unprecedented opportunity for access to the Tanglewood Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces; attending a selection of BSO master classes, rehearsals, and activities; and enjoying unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Now in its 43rd season, the Boston University Tanglewood Institute continues to offer aspiring young artists an unparalleled, inspiring, and transforming musical experience. Its interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes BUTI unique among summer music programs for high school musicians. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. This season, BUTI alumni include twenty-six TMC Fellows and twelve members of the BSO. The Institute includes Young Artists Programs for students age fifteen to eighteen (Instrumental, Vocal, Piano, Harp, and Composition) as well as Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba/Euphonium, Percussion, Double Bass, and String Quartet). Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.

The final concert of the 2008 BUTI season will feature the Young Artists Orchestra performing works of Bernstein and Tchaikovsky in Ozawa Hall on Saturday, August 9, at 2:30 p.m.

Stu Rosner



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Table of Contents

Friday, August 8, 6pm (Prelude Concert)

2 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
with LAWRENCE POWER, viola
Music of Haydn, Harbison, and Mozart

Friday, August 8, 8:30pm

11 BOSTON SYMPHONY ORCHESTRA
SIR ANDREW DAVIS conducting; LEON FLEISHER, piano;
JAMES SOMMERVILLE, horn
All-Mozart program

Saturday, August 9, 8:30pm

25 BOSTON SYMPHONY ORCHESTRA
HANS GRAF conducting; ANDREA ROST, soprano;
ANDRÉ PREVIN, piano; STEFAN JACKIW, violin;
LAWRENCE POWER, viola
All-Mozart program

Sunday, August 10, 2:30pm

40 BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN conducting; ELIZABETH ROWE, flute;
GIL SHAHAM, violin; ANDREA ROST, soprano
All-Mozart program

"This Week at Tanglewood"

New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events with special guest artists and BSO and Tanglewood personnel. The moderator is director/singer/radio commentator Ira Siff. Please join us for "This Week at Tanglewood" on Friday evenings, continuing through Friday, August 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

The Pre-Rehearsal Talk for the July 26 Saturday-morning Open Rehearsal will offer a behind-the-scenes look at the preparation for that evening's Film Night at Tanglewood under the direction of John Williams.

Koussevitzky Shed lawn video projections provided by Myriad Productions, Saratoga Strings, NY

2008 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 25, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

MARK McEWEN, oboe
JULIANNE LEE, violin
TATIANA DIMITRIADES, violin
ROBERT BARNES, viola
MICKEY KATZ, cello

HAWTHORNE STRING QUARTET
RONAN LEFKOWITZ and SI-JING HUANG, violins
MARK LUDWIG, viola
SATO KNUDSEN, cello

LAWRENCE POWER, viola

HAYDN — String Quartet in C, Opus 74, No. 1 (Hob. III:72)

Allegro moderato
Andantino grazioso
Menuet: Allegro
Finale: Vivace

Ms. LEE, Ms. DIMITRIADES, Mr. BARNES, and Mr. KATZ

HARBISON — *Six American Painters* (2002), for oboe, violin, viola, and cello

1. Bingham
2. Eakins
3. Heade
4. Inness
5. Hofmann
6. Diebenkorn

Mr. McEWEN, Ms. DIMITRIADES, Mr. BARNES, and Mr. KATZ

MOZART — String Quintet in G minor, K.516

Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio—Allegro

HAWTHORNE STRING QUARTET and LAWRENCE POWER

FRANZ JOSEPH HAYDN's (1732-1809) experience of writing symphonies for enthusiastic London audiences during his two lengthy visits to that city in the early 1790s is well-known. What is less familiar in our knowledge of Haydn's musical development is the effect that these London visits had on his string quartet writing. Throughout his lifetime, it had been his experience that the string quartet was essentially a private form of music-making, with the performers alone—or at most a handful of friends and family—actually hearing the music. Perhaps a string quartet could serve as entertainment at an aristocratic dinner with a few, or a few dozen, guests. But in London, Haydn found that Salomon, the impresario who had brought him there, also programmed string quartets for large audiences in concert halls. This, naturally enough, changed the nature of the quartet from intimate conversations to works of grand public expression.

The first quartets that Haydn composed with this aim in mind are a group of six that he brought with him from Vienna to London on his second visit, in 1793. These works, composed specifically for Salomon's performances, with Salomon himself, a noted virtuoso, playing first violin, are very different in character from most of the composer's other string quartets. Salomon's part is almost always more elaborate than those of the other players, making these quartets more top-dominated than Haydn's other mature quartets. For another thing, these six works almost all begin with an introductory passage—a kind of "curtain" gesture to announce to the large audience that the piece was beginning. (Compare the generally much gentler openings of, say, the Opus 64 quartets, composed just two years before, to the unequivocal *forte* chords that open Opus 74, No. 1.)

The six London-bound quartets of 1793 were, in fact, paid for by one Count Apponyi, a music-loving Masonic brother of Haydn's who received the dedication of the set. They were always meant to form a cycle of six, but in the event the first three reached publication earlier and were designated variously as Opus 71 (by Pleyel in Paris, the publisher whose designations are the basis for most later editions), Opus 72 (in London), or Opus 73 (in Vienna), while the second group of three was issued as Opus 74. Thus, Opus 74, No. 1, is the fourth of the six quartets in the cycle.

Following the brief attention-grabbing and key-establishing opening chords, the opening movement of the C major quartet, Opus 74, No. 1, begins with the first violin taking a lyrical and chromatic-laced melody to a little climactic burst of sixteenth-notes. The follow-up phrase continues as though it's a rhyming response, but Haydn cuts the original eight bars down to seven, moving the little burst ahead and continuing after the cadence into a new, imitative idea. The chromatics and the asymmetrical balance of the opening phrases are pure Haydn, hiding surprise behind elegance, and permeate the quartet's personality. The repeated-note accompaniment

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in the cello implies a motif considered at length later in the development section. This and the first violin's sixteenth-note flights are the meat of the movement. In the Andantino grazioso, greater balance obtains among the parts, with the violins pairing against viola and cello. An off-balance fourteen-bar phrase opens the Menuet; a shift to A-flat in the second phrase, distantly removed from the home key of C, and to A major in the Trio provide surprise and interest. In the Finale, irregular phrases, misplaced accents, and contrasting articulations (a reiteration of the opening phrase in staccato, for example) push the movement along, and double-stop drones in viola and cello near the end of the two large sections evoke a folk-music earthiness in the midst of sophistication.

STEVEN LEDBETTER and ROBERT KIRZINGER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

JOHN HARBISON (b.1938) is known as a composer with exquisite taste in and far-ranging knowledge of poetry. As a student at Harvard in the late 1950s he won acclaim as a poet, and over the years his song settings have shown a remarkable ability to meld words with music, creating mood and nuance for poetic images both abstract and concrete. His Fifth Symphony, a BSO commission premiered in April 2008 and repeated last month at Tanglewood, a setting of three poems on the Orpheus myth for baritone and mezzo-soprano, is a remarkable example of his accomplishment as a word- and scene-painter in music. In *Six American Painters*, Harbison comes at musical mood from a different perspective, conjuring his own

Still growing.



Betty is a trained horticulturalist and master gardener who has tended plants in Philadelphia, New York, Vermont, and the Netherlands. As a Sweetwood resident, she still grows the flowers she loves in the on-site greenhouse, on the grounds, and in her private residence. Betty adores Sweetwood's small-community feel, ongoing activities, and daily access to world-class cultural events. If you would rather tend your garden than your worries, call 413.458.8371 for more information or to schedule a private tour.

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overall impressions of six artists, having been spurred initially by a single painting from each, as he describes below.

George Caleb Bingham (1811-1879) was a Virginia-born Missouri genre painter and portraitist and grass-roots politician. Many of his paintings depict scenes from the edge of the American frontier. They include the specific initial inspiration for Harbison, "Fur Traders Descending the Missouri," as well as "The Trappers' Return" and "Canvassing for a Vote." The great portraitist and photographer **Thomas Eakins** (1844-1916) lived in Philadelphia all his life. Boats and landscapes along the Delaware River figure in many of his early paintings, including "Starting Out After Rail" (1874), the trigger for this Harbison movement. (A rail is a kind of bird.) **Martin Johnson Heade** (1819-1904) was associated with the Hudson River School and luminism, and is primarily known for his painted landscapes, marsh paintings, and seascapes of New England. His "Approaching Thunder Storm" (1859) features a black sea inlet and dark gray, threatening sky with an eerily lit landscape.

In the original flute and strings version of this piece, Harbison's fourth movement was based on Winslow Homer. The oboe version is based on **George Inness** (1825-94), a landscape painter associated with the Hudson River School who lived for some time in Medfield, Massachusetts. His "Peace and Plenty" is a brilliantly lit New England landscape.

With the two final movements we move into modern art. **Hans Hofmann** (1880-1966) was an influential German-born abstract expressionist who moved to the U.S. in 1930. **Richard Diebenkorn** (1922-1993), born in Portland, Oregon, lived and worked primarily in the Bay Area in California and later in Los Angeles. His "abstract landscape" "Ocean Park" series, No. 30 of which was Harbison's impetus, is from his Los Angeles period.

In *Six American Painters,* Harbison casts the wind instrument (oboe in these performances) in a "*concertante*" role, much as Mozart had done in his flute quartets and oboe quartet. The composer's own note for the piece is printed below.

ROBERT KIRZINGER

HERE IS THE COMPOSER'S OWN NOTE FOR "SIX AMERICAN PAINTERS"

Six American Painters was commissioned by radio station WGUC Cincinnati in honor of Ann Santen, for performance by Cincinnati Symphony principal flutist Randall Bowman. Bowman gave the first performance on the Linton Music Series, April 14, 2002, with Timothy Lees, violin, Michael Strauss, viola, and Eric Kim, cello.

Each of the movements was begun as a musical description of six paintings in the Metropolitan Museum of Art. Eventually they ranged further and it seemed more helpful to name them for the painters rather than for the specific paintings.

I wanted to evoke the artists' after-images, rather than any of the individual paintings. When you look at a picture, you take away with you a general impression, a mood or color, that dominates the details; in music, on the other hand, one is apt to remember the details, a tune or a harmony. I wanted these movements to be a perceivable whole, an act of seeing.

Most of my viewing was done at the Metropolitan Museum in New York. Like many musicians, I've always felt that looking at art has been the least alert of the things I do. I hoped to develop my visual sense; I did a lot of research, and I spent many hours looking at paintings.

The movements tend toward brevity. I had two intentions: not too slow, and not too long.

I also made, for the oboist Peggy Pearson, a version for oboe and strings, replacing one of the movements, adapting others. She gave its first performance on the Winsor Music Series with Bayla Keyes, violin, Mary Ruth Ray, viola, and Rhonda Rider, cello.

JOHN HARBISON

When **WOLFGANG AMADÈ MOZART** (175601791) came to write his first string quintet (K.174 in B-flat major) in 1773, he already had models—some with two violas, some with two cellos—in such composers as Haydn, Boccherini, and Mysliveček. K.174 is a fine work, but Mozart's remaining five examples of the genre (one being a rescoring of the C minor wind octet, K.388) all rank in the masterpiece category. After K.174 Mozart did not return to the string quintet for fourteen years, which in his short career meant the difference between a teenage miracle and a composer at the very height of artistic maturity. The G minor string quintet, K.516, along with its companion in C major, K.515, dates from 1787, the year of *Don Giovanni* and *Eine kleine Nachtmusik*. In K.516 Mozart combined emotional depth, technical assurance, contrapuntal mastery, the broad scope of the symphony, and even elements of the concerto and opera in his handling of the five independent parts.

Like the famous G minor symphony, the G minor quintet opens in a mood of anguished restlessness, with the first violin presenting a sorrowful, fragmented theme over throbbing accompaniment. The theme is exceptionally long (24 bars before full closure), which is unusual enough in itself in 18th-century writing. In addition, so absorbed is Mozart with G minor that, in a highly unusual move, he retains it for the second subject as well (convention would have sent the tonality into B-flat major here). Emotional tension remains high, with little relief anywhere in the movement.

The Menuetto is hardly dance music, and if it is, it is a dance of protest and rage. There is no respite from the tension of the first movement, and the key remains resolutely in G minor except for the consolatory central Trio section in G major. The third-movement Adagio may be seen as a harbinger of the late Beethoven quartets—deeply interiorized, highly expressive, infused with great rhythmic variety, and alter-

This week at Tanglewood

Enjoy a new way to further experience the music of Tanglewood. "This Week at Tanglewood" is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7pm. Attendance is free with tickets to Friday evening's concert. Hosted by Ira Siff.

nating music of utmost repose with that of acute agitation.

Mozart originally intended to write a final movement in G minor, but then thought better of it. To ease the listener out of the third movement's profound personal journey, he introduces the fourth movement with another extended Adagio passage in which the first violin takes on the role of an operatic character singing a lyrical cantilena above accompaniment from the other four instruments. When the Allegro arrives, it is in sunny G major to a lilting theme that serves as the recurring melodic material in this rondo-form movement.

ROBERT MARKOW

Robert Markow provides program notes for major orchestras in Canada and the United States, as well as for concert venues across North America including Lincoln Center and Carnegie Hall.



Artists

A native of Saskatoon, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** joined the oboe section of the Boston Symphony Orchestra in September 1996, having previously served as principal oboe of the Florida Orchestra, the Music Festival of Taipei, and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic. Mr. McEwen is on the faculty of the New England Conservatory of Music.

A member of the Boston Symphony Orchestra violin section since the fall of 2006, **Julianne Lee** is a recent recipient of the Presser Music Award. Ms. Lee made her solo debut at seven with the Lake Placid Symphonietta, subsequently appearing as soloist with the KBS Symphony Orchestra in Korea and the Baden-Baden Philharmonie in Germany. Her chamber music collaborations have included concerts with such renowned artists as Joseph Silverstein, Peter Wiley, Roger Tapping, Samuel Rhodes, and Arnold Steinhardt. In the summer of 2006 she participated in the Marlboro Music Festival, the Santa Fe Chamber Music Festival, and a European tour as guest principal violist with the Australian Chamber Orchestra. Ms. Lee received a bachelor's degree in violin performance and a diploma in viola performance from the Curtis Institute of Music, studying with Victor Danchenko, Joseph Silverstein, and Joseph DePasquale. She is currently pursuing her master's degree as a student of Donald Weilerstein and Kim Kashkashian at the New England Conservatory of Music.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967 and has continued to be active in chamber music, in ensembles including the Cambridge and Francesco string quartets and Collage New Music. He has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he

Stu Rosner



was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

Since its inception in 1986, the **Hawthorne String Quartet** has performed extensively throughout Europe, South America, Japan, and the United States, including such major festivals as Tanglewood, Ravinia, and Aspen. The quartet has a broad repertoire ranging from the classics of the eighteenth and nineteenth centuries to contemporary works. The group has distinguished itself internationally for championing the works of composers persecuted during the Nazi regime, with an emphasis on the Czech composers incarcerated in the Theresienstadt concentration camp (Terezín). The ensemble has collaborated with such artists as Christopher Hogwood, Ned Rorem, André Previn, Sir Simon Rattle, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Martha Argerich, and the Philobolus Dance Company. It has made solo appearances with the Boston Symphony (giving the American premiere led by Seiji Ozawa of Ervín Schulhoff's Concerto for String Quartet and Chamber Orchestra), National Symphony, Juilliard Orchestra, and Deutsche Kammerphilharmonie. Produced by the Terezín Chamber Music Foundation, the quartet's recordings "Chamber Music from Theresienstadt" (winner of the 1991 *Preis der Schallplattenkritik*) and "Silenced Voices" feature music of composers persecuted during World War II. In addition to its compact discs, the quartet can be heard on several motion picture and documentary soundtracks, and has performed on radio and television programs worldwide. Current projects include the commissioning and performance of new chamber works, the national release of a PBS documentary on the history of artists incarcerated in Terezín, and educational programs spearheaded by the Terezín Chamber Music Foundation. Recent concert tours have included chamber and solo appearances in Europe and the United States. Made up of members of the Boston Symphony Orchestra, the Hawthorne String Quartet takes it name from the New England novelist Nathaniel Hawthorne and in 1998 was appointed quartet-in-residence at Boston College.

For a biography of **Lawrence Power**, see page 39.

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ALL-MOZART PROGRAM

Horn Concerto No. 3 in E-flat, K.447
Allegro
Romance: Larghetto
Allegro

JAMES SOMMERVILLE

Piano Concerto No. 12 in A, K.414(385p)
Allegro
Andante
Allegretto

LEON FLEISHER

{ I n t e r m i s s i o n }

***Masonic Funeral Music*, K.477**

Symphony No. 39 in E-flat, K.543
Adagio—Allegro
Andante con moto
Menuetto: Allegretto
Finale: Allegro

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Wolfgang Amadè Mozart (1756-1791)
Horn Concerto No. 3 in E-flat, K.447

Dates of composition and first performance unknown, probably composed around 1783. Only previous Tanglewood performance by the BSO: July 13, 1973, Seiji Ozawa, cond., Charles Kavolovski (at the time the BSO's principal horn) as soloist.

Mozart wrote all of his horn concertos for one extraordinary player, Joseph Leutgeb, who became first horn in the orchestra of the Archbishop of Salzburg in 1770, when Wolfgang was fourteen. Leutgeb himself was about twenty-five then, and already remarkable for his technical skill on the instrument. Perhaps one sign of his virtuosity is the fact that he traveled to Paris soon after his Salzburg appointment, where he played in several performances with the Concert Spirituel, which included horn concertos that he himself had composed. In 1777 Leutgeb moved to Vienna, apparently because he had inherited a cheese shop there. And it was in Vienna that Mozart continued their close friendship until the composer's death. We know that Wolfgang wrote the horn concertos K.417, 477, and 495 for Leutgeb, and he probably had him in mind for the two separate movements in K.412(386b) and 514. And there is an incomplete Rondo, K.371, and a Quintet for horn and strings, K.407(386c), that were no doubt intended for him as well.



Pinning down the origin of what we know as the Horn Concerto No. 3 is problematic. It was clearly written for Leutgeb; twice within the score Mozart wrote his friend's name at pause marks (presumably indicating points at which the soloist would play some kind of cadenza). And the manuscript also bears the date 1783 on the first sheet—but this is not in Mozart's hand. The rich scoring for clarinets and bassoons causes some scholars to insist that it must come from a later period of the composer's life, perhaps even later than "Fourth" Concerto of 1786. But, despite the stylistic question, the best reason for not accepting a later date is that the work does not appear in Mozart's own handwritten catalogue of his compositions, which he began keeping in February 1784. It is conceivable that he might have forgotten to enter some tiny little piece into that catalogue, but quite out of the question that he would have forgotten a three-movement concerto! All in all, it seems more likely that the work was composed shortly before he began keeping the thematic catalogue, probably between November 1783 and February 1784.

The play between orchestra and soloist is as rich in the first movement as it is in some of the Vienna piano concertos with which the piece is contemporary. At the same time, the movement is very compact. A horn soloist does not have the stamina of a pianist—the lips wear out faster than the fingers—and the composer is very aware of the player's physical limitations, even as he makes extensive demands on his technique and musicianship. The orchestra's opening ritornello provides a brief summary of a sonata form concerto exposition in just twenty-eight measures. The soloist is allowed to extend the first subject, and the remainder of the exposition builds to a strong climax. The development of the thematic material moves through rather surprising keys, which required the soloist to be fully confident in his right hand technique to get the chromatic stopped notes in tune, while they lend a wonderful poetic quality to the passage. A series of modulations brings us back to the home key, where the orchestra leads the way in bringing back the opening material. For the rest, the horn and the orchestra are closely integrated in reinterpreting what we have heard.

The slow movement—which Mozart headed Romance—is in the key of A-flat, one

that Mozart employed but rarely, though almost always (as here) for pensive reflective music that is harmonically rich. It is laid out in a simple rondo form with four statements of the basic theme, alternating with other material. The finale captures fully the evocations of the hunt, the pursuit with which the horn was historically connected, here turned into a delightful rondo, filled with delicious touches of humor and lovely bits of orchestral color. There is one particularly delightful episode when Mozart brings back the material of the slow movement, in its original key, but now speeded up and converted from a delicate romance to a roistering hunt.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Wolfgang Amadè Mozart

Piano Concerto No. 12 in A, K.414(385p)

Composed 1782 in Vienna. Date of first performance not known. First BSO performance at Tanglewood: July 3, 1965, Erich Leinsdorf, cond., Malcolm Frager, piano. *Most recent Tanglewood performance*: August 6, 1995, Boston Symphony Orchestra, Seiji Ozawa cond., Leon Fleisher, piano.

One of Mozart's urgent concerns upon settling permanently in Vienna and entering into the state of matrimony, which meant that there would soon be children to provide for, was to establish himself financially. And one of the best ways was to write and play piano concertos, which would serve the double function of promoting him as composer and performer. Thus began the series of the great Mozart concertos, starting with three rather modest works composed late in 1782 and early the following year, identified as Nos. 413, 414, and 415 in the Köchel catalogue. In a letter to his father he described all three of them in these enthusiastic terms:

> These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

More than just pleasing a diverse audience in performance, Mozart wanted to sell copies of the music, and the only way he could do that was to make it practical not only for virtuosos appearing in public concert but also for amateurs. In order to attract this much larger audience of purchasers, Mozart took a leaf from the Opus 3 concertos of Johann Samuel Schroeter, which he had come to know several years earlier and which he admired. Schroeter's trick was to write the orchestra part in such a way that the strings carry all the essential material, with the winds supplying only color and reinforcement. That way, a concerto could be played successfully at home by a pianist with a string quartet. That this was Mozart's intention with this group of three concertos is demonstrated by his letter to the Parisian publisher Sieber on April 26, 1783: "I have three piano concertos ready, which can be performed with full orchestra, or with oboes and horns, or merely *a quattro* [i.e., with a string quartet]."

There is no evidence that the composer himself ever played K.414 in public, except for the fact that he wrote two complete sets of cadenzas for the work, although that might only mean that one of his students played the piece. The earlier group of cadenzas may have been written at about the time of the original composition; the



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later set apparently dates from the winter of 1785-86.

Throughout K.414, the keyboard seems to dominate more than it does in those concertos with larger orchestral complements, as if to compensate in some way for the diminutive ensemble. This appears not only in the normal "composed" part of the concerto, but also in the "improvised" cadenza-like passages, of which there are a considerable number—one full cadenza in each of the three movements, as well as an additional "*Eingang*" (or "lead-in" to the return) in the middle of the second movement, and two in the final movement. The slow movement opens with a quotation from a symphony by J.C. Bach, whom Mozart had met and admired as a child on his first London visit and who had died on New Year's Day of 1782. The concluding rondo is a sprightly Allegretto, possibly Mozart's second solution to the choice of a finale, since in October 1782 he had already composed a rondo in A that may have been intended for this position.

STEVEN LEDBETTER

Wolfgang Amadè Mozart

Masonic Funeral Music, K.477(479a)

First performance: November 17, 1785, at a ceremony at Mozart's Masonic lodge in Vienna, the music having been composed for two lodge members who had died on November 6 and 7. *First BSO performance*: January 1882 (during the orchestra's first season), Georg Henschel cond. *First Tanglewood performance*: July 26, 1951, Charles Munch cond. *Most recent Tanglewood performance*: July 13, 1974, Eugen Jochum cond.

On December 11, 1784, Mozart became a freemason, joining the lodge "*Zur Wohlthätigkeit*" ("Beneficence") in Vienna. For the rest of his life he was involved in freemasonry, composing music for some of the ceremonies and even (in *The Magic Flute*) bringing Masonic symbolism into his work written for the world at large. The Masonic societies in Vienna at that time were not anti-religious or incompatible with Mozart's Catholic faith. They were essentially organizations of liberal intellectuals who celebrated the philosophical ideals of the Enlightenment: Nature, Reason, the Brotherhood of Man. Within the lodge, no distinction of external rank stood between brother and brother. Dukes, princes, and counts met on the same level as mere composers, who (in the world at large) would have been regarded as little more than servants. To Mozart, who had once suffered the indignity of being kicked downstairs by a servant of the Archbishop Colloredo of Salzburg, this leveling of all ranks must have been welcome, for it allowed at last the nobility of spirit and of artistic creation to be recognized.



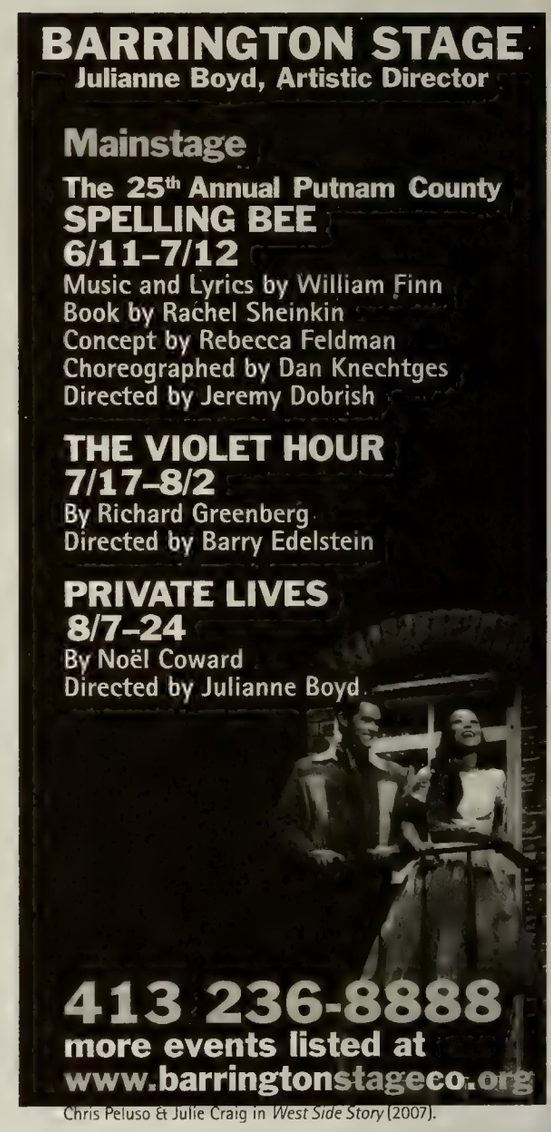
Within the lodge Mozart made some close friends, including some who willingly provided him with much-needed financial support in difficult straits. He had not been close to many musicians in Vienna: his awareness of his own genius created a gulf between him and the merely competent composers around him. Haydn, the only musician that he completely admired and respected, was himself a member of a Masonic lodge for a time in 1785. So the bonds of brotherhood forged in freemasonry no doubt filled a vital social and psychological need. We can judge this from the warmth and richness of his musical responses to Masonic ceremony.

Mozart's lodge lost two of its distinguished members within forty-eight hours when Duke Georg August zu Mecklenburg-Strelitz (the Imperial-Royal Major General) died on November 6, 1785, followed the next day by Franz Count Esterházy von Galantha (Chancellor of the Hungarian-Transylvanian Court). The decision to have

a joint funeral service in the Masonic style must have been made quickly, for a printed invitation was sent to the members on the 11th; by this time Mozart had no doubt already agreed to compose a work for the ceremony and had probably begun work. At some time after completing the score, he added the first and second basset horn parts and a part labeled "Gran Fagotto." These added parts were very likely intended for some skilled freemason performers who happened to be visiting Vienna at this time. A few weeks earlier—on October 20—two other Viennese lodges, "The Three Eagles" and "The Palm Tree," had combined to give a concert to benefit the basset horn players, Anton David and Vinzent Springer; Mozart had improvised on the piano as part of the program on the occasion. Similarly the "Gran Fagotto" (which likely refers to bassoon rather than contrabassoon unless Mozart intended to leave a gap of more than an octave between his two lowest wind instruments) was probably added for one Theodore Lotz.

This short work—only sixty-nine measures long—is extraordinarily moving in its expressively sombre colors. Though not intended for a church service, its mood and style are close to some of Mozart's liturgical music—the Kyrie of the unfinished Mass in C minor, for example, and the "chorale" of the Men in Armor in the last act of





Chris Peluso & Julie Craig in *West Side Story* (2007).

The Magic Flute, with both of which it shares the choice of key. The sober contrapuntal style, too, suggests the most serious of subjects, a contemplation of human mortality.

The woodwinds utter expressive cries in thirds and sixths (a traditional symbol of freemasonry), to which the strings add a chromatic accompaniment extended as a series of piercing interjections. As this introduction dies away, the oboes and clarinet in unison sing a cantus firmus which begins with precisely the same notes as the first plainsong "tone" or melody for reciting the Psalms; the old Gregorian chant for the Lamentations of Jeremiah is quite similar (Haydn had used it twenty years earlier in his Symphony No. 26, *Lamentatione*). Against this sustained, marchlike presentation of the cantus firmus, the strings continue their expressive outbursts. As the quasi-plainsong melody ends, a dramatic continuation of the introductory material yields finally to a pianissimo ending of extraordinary power.

STEVEN LEDBETTER

Wolfgang Amadè Mozart

Symphony No. 39 in E-flat, K.543

First performance: Undocumented; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performances*: January 1884, Georg Henschel cond. *First Tanglewood performance*: August 7, 1937, Serge Koussevitzky cond. (the BSO's first summer at Tanglewood). *Most recent Tanglewood performance*: July 29, 2007, Kurt Masur cond.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court.

Mozart's attempt to improve his family's situation during the difficult summer of 1788 is clearly apparent in the "minor" works he was composing at the time, along with the three symphonies that were to be his last in the genre (nos. 39, 40, and 41). The smaller works are all either educational or easy compositions that might be expected to have a good sale when published. It is hardly likely that Mozart would have composed three symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts—concerts that, as far as we know, never actually took place. We can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood among the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic



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gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts for the benefit of the composer were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. His last symphonies, along with those of Haydn, marked a miraculous decade of Classical-era accomplishment between 1785 and 1795. Among the works that appeared in this period were Haydn's six *Paris* symphonies (1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (1788-89); and the twelve that Haydn wrote for London (1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese Classical symphony was fully established.

STEVEN LEDBETTER

Guest Artists

Sir Andrew Davis



Sir Andrew Davis has served as music director of Lyric Opera of Chicago since 2000 and as artistic advisor of the Pittsburgh Symphony Orchestra since the 2005-06 season. In addition, he is Conductor Laureate of both the Toronto Symphony and the BBC Symphony and was music director at Glyndebourne Festival Opera. Born in 1944 in Hertfordshire, England, Andrew Davis studied at King's College, Cambridge, where he was an organ scholar before taking up the baton. His diverse repertoire ranges from Baroque to contemporary music, and his conducting credits span the symphonic, operatic, and choral worlds. He is a notable proponent of 20th-century works including those by Janáček, Messiaen, Boulez, Elgar, Tippett, and Britten. With the BBC Symphony Orchestra, he has led concerts at the London Proms and on tour to Hong Kong, Japan, the United States, and Europe. He has conducted all of the major orchestras of the world, from the Chicago Symphony to the Berlin Philarmonic to the Royal Concertgebouw, and at opera houses throughout the world including the Metropolitan Opera, La Scala, and the Bayreuth Festival. Also a prolific recording artist, Andrew Davis has recorded for Decca, Deutsche Grammophon, Warner Classics International, Capriccio, EMI, and CBS. Recent releases include Beethoven's Violin Concerto with violinist Min-Jyn Kim and the London Philharmonia (Sony), operatic favorites featuring soprano Nicole Cabell (Decca), and Liszt's Piano Concerto No. 1 and Chopin's Piano Concerto No. 1 with pianist Yundi Li and the Philharmonia Orchestra of London (Deutsche Grammophon). In 1992 Andrew Davis was named a Commander of the British Empire for his services to British Music, and in 1999 he was made a Knight Bachelor in the New Year Honours List. In 1991 he received the Royal Philharmonic Society/Charles Heidsieck Music Award. In the 2007-08 season at Lyric Opera of Chicago he conducts a new production of Strauss's *Die Frau ohne Schatten*, as well as revivals of *La traviata*, *La bohème*, *Falstaff*, and *Eugene Onegin*. He also conducts concert performances of *Thaïs* at the Royal Opera House, Covent Garden, and at the Liceu, Barcelona. Orchestral engagements include numerous concerts with the Pittsburgh Symphony Orchestra as

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well as appearances with the Cleveland Orchestra, Leipzig Gewandhaus, Toronto Symphony Orchestra, Royal Philharmonic Orchestra, BBC Symphony Orchestra, London Philharmonia, Orchestre de Paris, Rotterdam Philharmonic, Detroit Symphony, and the Boston Symphony Orchestra. Andrew Davis made his Boston Symphony Orchestra debut in January 1976 and has since returned to the BSO podium many times at Symphony Hall and at Tanglewood. His most recent subscription concerts were in October 2002; his most recent Tanglewood appearance with the BSO was in July 2006. He led the Tanglewood Music Center Orchestra in a concert performance of Tchaikovsky's *Eugene Onegin* last Saturday night (substituting at short notice for James Levine), and then in the Four Sea Interludes from Benjamin Britten's opera *Peter Grimes* in the gala Tanglewood on Parade concert this past Tuesday night.

James Sommerville



James Sommerville joined the Boston Symphony Orchestra as principal horn in January 1998; he occupies the Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974. After winning the highest prizes at the Munich, Toulon, and CBC Young Performers competitions, and with the support of the CBC and generous grants from the Canada Council and the Macmillan Foundation, Mr. Sommerville embarked on a solo career that has brought critically acclaimed appearances with all the major Canadian orchestras, the radio orchestras of Bavaria and Berlin, and many other orchestras throughout North America and Europe. His disc of the Mozart horn concertos with the CBC Vancouver Orchestra won the JUNO Award for Best Classical Recording in Canada. His CBC recordings of Britten's Serenade for Tenor, Horn, and Strings and *Canticle III* were nominated for Junos in 1999 and 1997. Mr. Sommerville is a member of the Boston Symphony Chamber Players, with whom he has recorded Mozart's Quintet in E-flat for horn and strings, K.407, for BSO Classics. He has also recorded for the Deutsche Grammophon, Telarc, CBC, Summit, and Marquis labels. Mr. Sommerville previously played for the symphony orchestras of Toronto and Montreal, the Canadian Opera Company Orchestra, Symphony Nova Scotia, and as acting solo horn of the Chamber Orchestra of Europe. He is heard regularly on the CBC network in various chamber music combinations and has recorded all of the standard horn repertoire for broadcast over the past twenty years. Mr. Sommerville has performed at many chamber music festivals, including the Festival of The Sound, the Vancouver Chamber Music Festival, Scotia Festival, Domaine Forget, Sarasota, and the Banff International Festival

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of the Arts. Recent noteworthy solo performances include the world premiere of Christos Hatzis's *Winter Solstice* for horn and strings in Yellowknife, Northwest Territories; and, performing on natural horn, Weber's Concertino with the Handel & Haydn Society led by Christopher Hogwood, broadcast live on National Public Radio. Mr. Sommerville maintains an active and growing conducting career and is artistic director of the Hamilton Philharmonic. He teaches at the Tanglewood Music Center, the Longy School, and the New England Conservatory of Music. He has been featured as soloist with the BSO in works by Strauss, Britten, and Martin, in John Williams's Horn Concerto under the composer's direction, and in the American premiere of Ligeti's *Hamburg Concerto*. He gave the world premiere of Elliott Carter's Horn Concerto, which was written for him, in December 2007 with the BSO and James Levine, and repeated it with the BSO and Shi-Yeon Sung during last month's Elliott Carter Centenary Celebration at Tanglewood. He performs it again for BSO concerts celebrating Carter's 100th birthday this coming December.

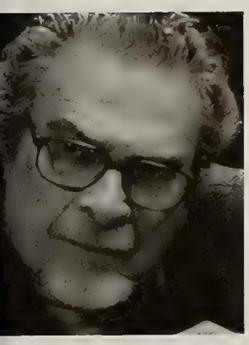
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Leon Fleisher



Leon Fleisher celebrated his eightieth birthday last month. Now in his sixth decade before the public, the renowned pianist, conductor, and teacher started piano lessons in his native San Francisco at four and gave his first recital at eight. He began studying a year later with the great German pianist Artur Schnabel, and at age sixteen, in 1944, made his debut with the New York Philharmonic. In 1952 he was the first American to win the prestigious Queen Elisabeth of Belgium Competition. Mr. Fleisher's career was on a smooth upward trajectory for the next dozen years: he concertized all over the world with every major orchestra and conductor, gave recitals, and made numerous touchstone recordings with George Szell and the Cleveland Orchestra of the Beethoven and Brahms piano concertos, as well as works by Grieg, Schumann, and Rachmaninoff (all reissued on CD). But he was suddenly struck silent when two fingers of his right hand became immobile in 1965. Undergoing many treatments that gave only temporary relief, he was forced to "retire" when only thirty-seven years old. This was the defining moment in his career until recently, when he began treatments that finally helped relieve the neurological affliction known as focal dystonia that had been plaguing him for more than half his life. For several years, Mr. Fleisher has been playing with both hands again; he recently won enormous critical acclaim for his first two-hand recording in forty years. His recital in Carnegie Hall in 2004, which included left-handed and two-handed repertoire, was a triumph with the press and the audience. Recent past and future recitals have brought him to Philadelphia, Baltimore, San Francisco, Los Angeles, and Boston. In the nearly forty years since Leon Fleisher's keyboard career was so suddenly curtailed, he has followed two parallel careers as conductor and teacher. His reputation as a conductor was quickly established when he founded the Theatre Chamber Players at the Kennedy Center in 1967 and became music director of the Annapolis Symphony in 1970. He has appeared as guest conductor with the Cleveland Orchestra and the symphony orchestras of Boston, Chicago, San Francisco, Montreal, and Detroit, among others. In 2006-07 he toured the United States as conductor and soloist with the Stuttgart Chamber Orchestra. As teacher, he has held the Andrew W. Mellon Chair at the Peabody Conservatory of Music since 1959, and also serves on the faculties of the Curtis Institute of Music in Philadelphia and the Royal Conservatory of Music in Toronto. From 1986 to 1997 he was artistic director of the Tanglewood Music Center, and he has taught at the Aspen, Lucerne, Ravinia, and Verbier festivals, among others, as well as in master classes worldwide. Mr. Fleisher is a fifth-generation Beethoven pupil. His teacher, Artur Schnabel, had been a pupil of the Polish pedagogue Theodor Leschetizky, who was a pupil of Carl Czerny, who studied with Beethoven. In 2005 Leon Fleisher was named to the rank of Commander in the French Order of Arts and Letters, the highest rank of its kind. Leon Fleisher made his Tanglewood debut with the BSO fifty years ago, on July 10, 1958, performing Brahms's Piano Concerto No. 1. He returned to Tanglewood as soloist with the BSO most recently for the Ravel Concerto for the Left Hand in July 2004 and performed a solo recital in Seiji Ozawa Hall in August 2005. His most recent appearances with the orchestra were in performances of Beethoven's *Emperor* Concerto in March 2008. He has also conducted both the Boston Symphony Orchestra and Tanglewood Music Center Orchestra on several occasions.

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Text and translation are on page 29.

ANDREA ROST, soprano
ANDRÉ PREVIN, piano

Sinfonia concertante in E-flat, K.364(320d), for violin, viola, and orchestra

Allegro maestoso
Andante
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Symphony No. 32 in G, K.318

Allegro spiritoso—Andante—Tempo I

Symphony No. 33 in B-flat, K.319

Allegro assai
Andante moderato
Menuetto; Trio
Finale: Allegro assai

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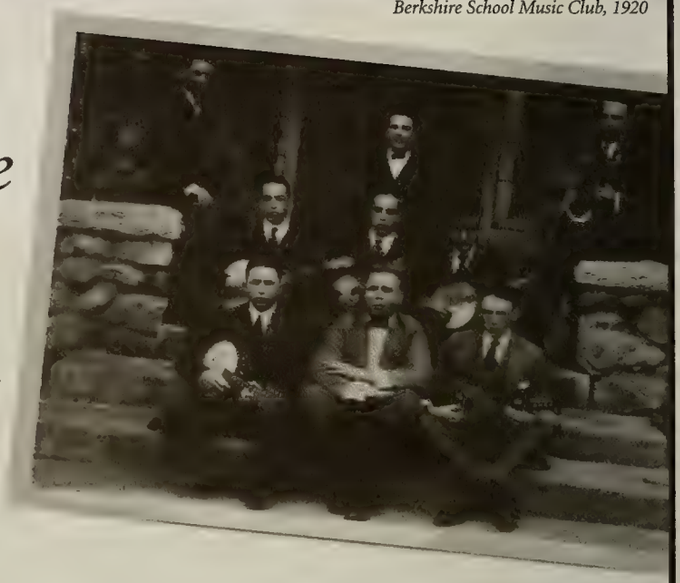
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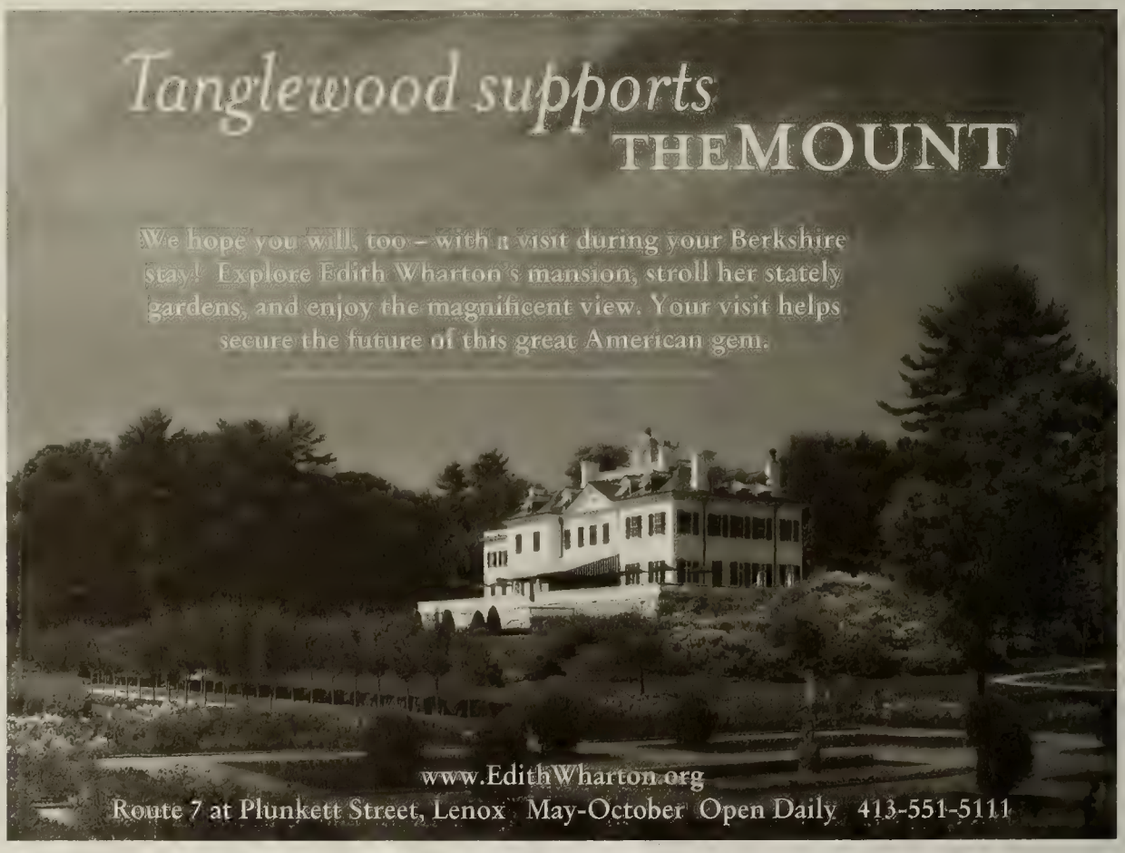
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Wolfgang Amadè Mozart (1756-1791)

Scena, "Ch'io mi scordi di te," with Rondo, "Non temer, amato bene," for soprano and orchestra with piano obbligato, K.505

First performance: February 23, 1787, Vienna, Nancy Storace, soprano. W.A. Mozart, piano (Mozart having entered the piece into his personal catalogue on December 27, 1786). *First BSO (and first Tanglewood) performance*: July 11, 1964, Erich Leinsdorf cond., Helen Boatwright, soprano, Malcolm Frager, piano. *Most recent Tanglewood performance*: July 21, 2006, Susan Graham, mezzo-soprano, James Levine cond. and pianist.



The soprano Nancy Storace, for whom Mozart wrote "Ch'io mi scordi di te"

"*Für Mselle Storace und mich*" says Mozart's own catalogue entry. Mselle Storace, baptized Anna Selina and called Nancy, was an Italian-English soprano nine years younger than Mozart. Her father, born in Torre Annunziata near Naples, was a bass player who spent most of his working life in Dublin and London, where he was a good friend of the playwright Richard Brinsley Sheridan.

Nancy studied with the castrato Venanzio Rauzzini, for whom the barely seventeen-year-old Mozart had written his motet *Exsultate, jubilate* with its famous *Alleluia.* In her teens, she sang leading roles in Florence, Parma, and Milan, and from 1783 to 1787 she was *prima donna* in Vienna. There she was briefly and disastrously married to John Abraham Fisher, an English composer much her senior, who, according to the entertaining memoirs of Michael Kelley, the Irish tenor who was the first Don Basilio and Don Curzio in *Figaro,* achieved his courtship "by dint of perseverance... and drinking tea with her mother." Emperor Joseph II, who may have had designs of his own on Nancy, saw to it that Fisher was run out of town. Nancy, too, was in the original *Figaro* cast, as Susanna. By all accounts she was wonderful, and a lot of the stage shenanigans must have had a familiar ring for her.

Otto Jahn suggested in his groundbreaking Mozart biography of 1856-59 that the composer was in love with his Susanna, an idea given renewed currency ninety years later in Alfred Einstein's still much read *Mozart.* There is nothing positive to tell us that this was so, certainly nothing to point toward the romantic and the sexual, though the friendship, which included Nancy's composer brother Stephen, was very warm. At the same time, I do not doubt that Mozart loved her in another sense. Susanna, a young woman fabulously endowed with brains, heart, humor, and sexuality,



Stu Rosner

is the richest operatic role Mozart ever created, and he cannot have been emotionally unaffected by an artist who realized it to perfection.

Nancy Storace was not a beautiful woman, neither did she have a notably beautiful voice. What she had, along with perfect command over her resources, was brains, heart, humor, sexuality, also that quality the Italians call "*prontezza,*" literally "readiness," alertness, quickness of response. She had imagination, she was alive. This scene and aria was Mozart's contribution to her farewell concert from Vienna, the farewell of an artist who had touched him deeply and to whom he wanted to offer a testimonial. It is in every way a special piece, most obviously by being in fact a duet or double concerto, with one of the roles being designed for the composer-pianist himself. His choice of text—"I, forget you?"—was not haphazard.

Storace is usually referred to as a soprano; Susanna, her role, is most often sung by sopranos. But the writing both here and in *Figaro* suggests that she was more what we might call a very light mezzo-soprano. Neither assignment takes the singer very high (it was discovered some years ago that some of the soprano lines in the Act II finale of *Figaro* has been reversed in the printed scores, and the high C's really belong to the Countess); both ask for a low range with considerable flesh on it.

Mozart had already set the aria—but not the poignant recitative—earlier in 1786, more coolly and with violin obbligato, for insertion in a private performance of *Idomeneo*: the Köchel number is 490. (Andrea Rost will sing K.490 here tomorrow afternoon, with André Previn conducting.) The situation is this: Idamante, son of Idomeneo, King of Crete, and Ilia, daughter of King Priam of Troy and a captive of Idomeneo, are in love. Idamante is also loved by the Princess Elektra, and Ilia mistakenly believes this feeling to be returned. The recitative and aria are Idamante's response to Ilia's offer to renounce him.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

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"Ch'io mi scordi di te... Non temer, amato bene," K.505

Ch'io mi scordi di te?	You want me to forget you?
Che a lui mi doni puoi consigliarmi?	You can counsel me to give myself to her?
E puoi voler che in vita... Ah no.	And can you wish that, while I live— Ah, no.
Sarebbe il viver mio di morte assai peggior.	My life would then be far worse than death.
Venga la morte, intrepida l'attendo.	Let death come, boldly I'll await it.
Ma, ch'io possa struggermi ad altra face,	But that I might melt at another flame,
ad altr'oggetto donar gl'affetti miei,	lavish my affection on another,
come tentarlo?	how could I do such a thing?
Ah! di dolor morrei.	Ah! I'd die of grief.
Non temer, amato bene,	Fear not, my beloved,
per te sempre il cor sarà.	My heart will always be yours.
Più non reggo a tante pene,	No longer can I bear such pains,
l'alma mia mancando va.	My spirit is failing.
Tu sospiri? o duol funesto!	You sigh? oh, mournful sorrow!
Pensa almen, che istante è questo!	Think, at least, what moment this is!
Non mi posso, oh Dio! spiegar.	Oh my God, I cannot express myself.
Stelle barbare, stelle spietate!	Barbarous, pitiless stars!
Perchè mai tanto rigor?	Why such harshness?
Alme belle, che vedete	Fair spirits that behold
le mie pene in tal momento,	my pains at such a moment,
dite voi, s'egual tormento	tell me if a faithful heart
puó soffrir un fido cor?	can suffer such torment?
UNKNOWN	tr. STEVEN LEDBETTER

Wolfgang Amadè Mozart

Sinfonia concertante in E-flat, K.364(320d), for violin, viola, and orchestra

First performance: Unknown; probably composed summer 1779. *First BSO performance*: November 1915, Karl Muck cond., Anton Witek, violin, Emile Férir, viola. *First Tanglewood performance*: July 24, 1949, Serge Koussevitzky cond., William Kroll, violin, Joseph de Pasquale, viola. *Most recent Tanglewood performance*: August 6, 1999, Jeffrey Tate cond., Ariel Shamai, violin, Pinchas Zukerman, viola.

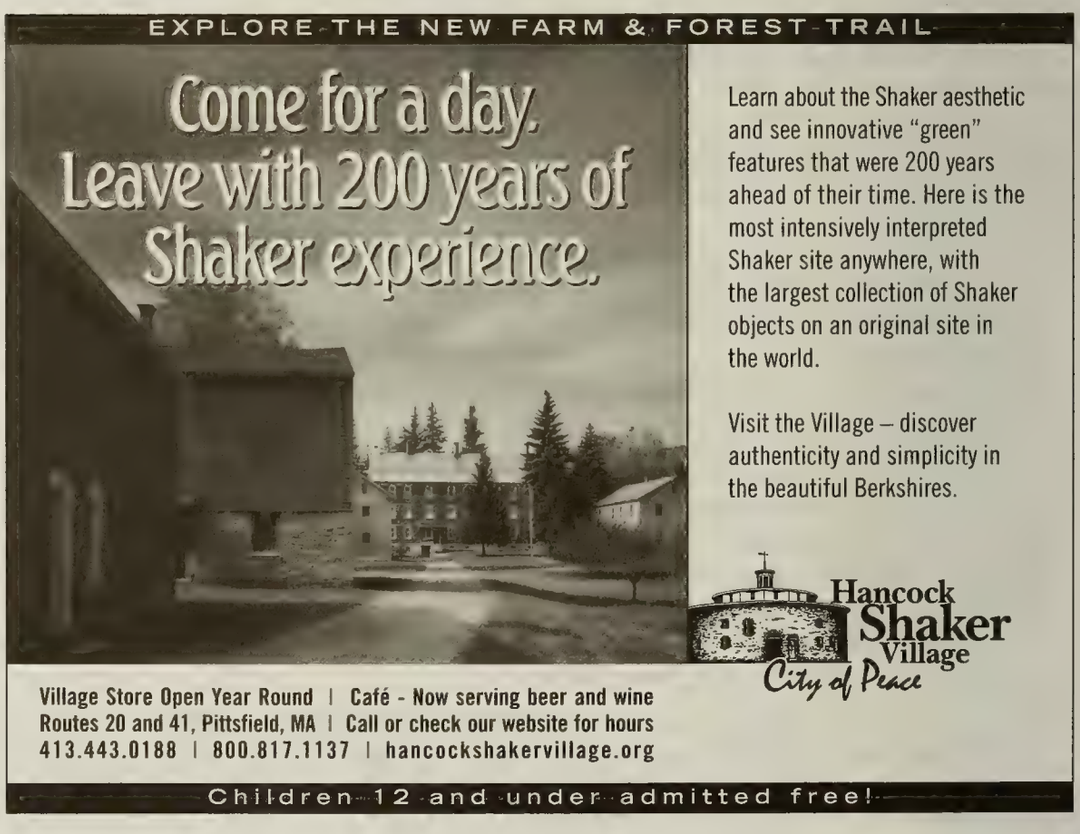
That Mozart, with his sense of theater and his own brilliance as a virtuoso, was particularly drawn to the concerto is no surprise. He wrote such pieces as a little boy and offered his first mature essays in the genre when he composed his famous set of inventive, graceful, dazzlingly accomplished violin concertos in 1775. He paid particular attention to the form in the middle 1880s, the time of his great piano concertos, though that astounding group of works has a great forerunner in the E-flat concerto of 1777, K.271, as well as two later pieces on the very highest level, the C major, K.503, and the final B-flat, K.595.

In 1778-79, Mozart became intensely interested in the possibilities of concertos with more than one solo instrument. Much earlier, in May 1774, he had written what he called a *Concertone*, a big concerto, for two violins (C major, K.187e), but now there

suddenly appeared a run of six such works. More precisely, we have three completed works, two that were abandoned partway through, and one puzzle. The completed ones are the Concerto for Flute and Harp, K.297c (April 1778), agreeably Rococo but a bit perfunctory; the delightful two-piano concerto in E-flat, K.316a (early April of 1779), and the present work. He began a concerto in D for piano and violin, K.315f (November 1778), and a *Sinfonia concertante* in A for violin, viola, and cello, K.320e (summer or early fall of 1779), abandoning both scores not because of dissatisfaction or trouble with them, but because the concerts for which they were intended were cancelled. The puzzle is the *Sinfonia concertante* in E-flat for four wind instruments, K.297b, whose genesis cannot be properly established and which has not come down to us in any form that can be authenticated as by Mozart.

In the middle of this frustrating package of plans, experiments, and accomplishments, the *Sinfonia concertante* for violin and viola stands out as one of Mozart's most seductively rich works and surely as the finest of his string concertos. Mozart was primarily a pianist, but he was also an accomplished violinist, and in chamber music sessions he liked best to play the viola. He enjoyed being in the middle of the texture, but there is also an affinity between the viola's dark sonority and that element of melancholy which is apt to touch even his most festive compositions. The viola is *the* Mozartian sound par excellence. His chamber music reaches its highest point in those quintets where he adds a second viola to the standard string quartet. Here, in this *Sinfonia concertante*—the title suggests a symphony that behaves like a concerto—he stresses the characteristic color by dividing the orchestral violas into two sections.

As for the solo instruments, Mozart is more interested in the distinction of color than in the difference of range. He sends the viola clear up to the high E-flat above the treble staff, an altitude it never comes near approaching in the quartets and quintets. To allow the viola to be more penetrating, Mozart writes the part not in E-flat but in D, a more sonorous and brilliant key for the instrument, and asks the



player to tune the instrument a semitone high so that what is played in D will actually sound in E-flat. (Most violists shudder at the thought of thus playing on a retuned instrument and simply play it in E-flat, Hindemith being one of the few modern violists who always played the part in D.)

Indeed, everything about the sheer sound of the music is testimony to Mozart's aural fantasy—the piquant wind writing, the delightful and serenade-like pizzicati in the orchestra, the subtle interaction of solo and orchestral strings beginning with the very first emergence from the tutti of the solo violin and viola, and, not least, the way so sumptuous and varied a sonority is drawn from so modest a complement. The splendid and majestic first movement is followed by an operatic Andante of deep pathos: one can almost hear the Italian words as the two singers vie in passionate protestation. The finale, after that, is all high spirits and virtuoso brilliance.

MICHAEL STEINBERG

Wolfgang Amadè Mozart

Symphony No. 32 in G, K.318

First performance: Unknown, though we do know that this symphony was used by Mozart in 1785 as the overture to *La villanella rapita*, an opera buffa by Bianchi, for which he provided two new arias. The symphony is dated April 26, 1779. *First BSO performance*: April 1968, Julius Rudel cond. *Only previous Tanglewood performance*: August 17, 1986, Christopher Hogwood cond.



This symphony is so atypical of Mozart that the most recent edition of the Köchel catalogue and the New Mozart Edition of his complete works subtitle it as "*ouverture.*" The reasons are easy enough to discover: it is essentially a one-movement piece, lasting about eight minutes, with a middle section in a contrasting meter. This is the style of Grétry's overtures to his *opéras-comiques*, and, since Mozart had spent much of the preceding year in Paris, we can safely assume that he was thoroughly familiar with the genre. Scholars have proposed that Mozart wrote this symphony in G as an overture to one or the other of two stage works, *Thamos, King of Egypt* (K.345[336a]) or the unfinished *Zaide* (K.344[336b]), but the date of composition simply does not fit either piece, being too late for *Thamos* and too early for *Zaide*. Still, the brilliance of this short work seems to suggest the theater. Neal Zaslaw has suggested that it might have been intended not for a normal concert, but for the large theatrical troupe of Johann Heinrich Böhm, which was playing in Salzburg—and playing some of Mozart's own works—during the same period.

The modern designation of "overture-symphony" for this piece implies that there was a difference between symphonies intended for use in the concert hall and operatic overtures. But in the eighteenth century, both kinds of works were simply identified as "*sinfonia*," the word Mozart almost always chose when speaking of either type. In fact the regular four-movement symphony, which we think of today as the centerpiece of an orchestral concert, was normally used in Mozart's day as the "overture" to the evening. The first movement was performed at the beginning of the concert, followed by a miscellaneous program of songs, instrumental solos, chamber music, and improvisations; then the remainder of the symphony would end the event.

We know that Mozart did, in fact, use the present G major symphony as a theatrical overture on at least one occasion, when, in 1785, he composed some new arias for Bianchi's comic opera *La villanella rapita* when it was produced in Vienna. On that occasion the opera opened with Mozart's symphony as its overture. It was probably

at that time that Mozart expanded the score, which did not originally include trumpets or percussion, by writing out additional parts for the new instruments.

The one-movement work begins with a spirited fanfare that might well be a conclusion (in fact, it *will* be the conclusion later on). With great energy Mozart establishes the new key and introduces the secondary theme (strings alone), based upon a melodic outline from the main theme but with a different rhythmic profile. The development section builds gradually with a slow increase in the dynamic level and the number of instruments performing until the climactic moment that normally signals the return to the opening. Here, though, Mozart suddenly breaks off and introduces a poignant Andante in 3/8 time. It is quite extended, and just as it seems to reach its final note, the opening tempo returns. Since we have been "cheated" of a recapitulation, we expect Mozart to begin this passage with the same material that opened the symphony. But instead he gives us the measures that led up to the secondary theme and a full statement of that theme (which, for proper classical balance, is now in the home key). At the end of the recapitulation, Mozart caps off the work by finally reintroducing the opening of the symphony as a festive coda.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.



Wolfgang Amadè Mozart
Symphony No. 33 in B-flat, K.319

First performance: Unknown, though presumably at Salzburg soon after the work's completion date of July 9, 1779. *First BSO (and Tanglewood) performance*: July 23, 1950, Serge Koussevitzky cond. *Most recent Tanglewood performance*: Augsut 13, 1999, Hans Graf cond.

Mozart's last years in Salzburg were, for him, a time of frustration and boredom. Trapped in a cultural backwater at the mercy of an unmusical Prince-Archbishop who was not interested in giving him opportunities to show what he could do (or the freedom to develop himself elsewhere), the young man—he was just twenty-three—who had been hailed in such important musical centers as Paris and Mannheim only a year before seemed about to settle into a rut. Moreover, his father Leopold insisted on continuing to treat him like a teenager, and Wolfgang grew evasive as tensions mounted. One sign of Mozart's boredom is the fact that he had almost completely given up writing symphonies, though in the early 1770s he had turned them out in rapid succession. But having seen the condition of orchestral playing in Mannheim, where the ensemble was described as "an army of generals," he was hardly likely to want to write much for the comparatively puny forces at home in Salzburg.

Still he turned out a large amount of music in other genres in the twenty-two months between his return home from a trip to Mannheim, Paris, and Munich and his final break with Salzburg and move to Vienna. The major works include the Symphony No. 33, the *Sinfonia concertante*, K.364, the Concerto in E-flat for two pianos, K.365, the *Coronation* Mass, the *Posthorn* Serenade, and most of the never-to-be-finished *Zaide*.

We do not know why or for whom Mozart composed his B-flat symphony. His sister Nannerl kept a diary that might have given us the information, but the pages for the summer of 1779 are missing. And since Wolfgang was at home, there was no reason

for him to write one of those newsy letters to his family that have told us so much about his life. All we know is that the original manuscript bears the date July 9, 1779.

We can tell from the music itself that Mozart intended it for a rather modest occasion—he wrote at first only three movements (the minuet was added later), and he called for an orchestra with only six wind instruments—two each of oboes, bassoons, and horns. Three-movement symphonies in the pattern fast-slow-fast were characteristic of the Italian opera (in fact the word "symphony" for this music comes from the fact that the "*sinfonia*" that preceded an operatic performance eventually became detached from the stage and used in concerts), but by 1779 Viennese symphonies almost always had four movements, so Mozart's original layout seems on the surface slightly provincial. Musically, however, there is nothing provincial about it, and one commentator has noted that the addition of the minuet in 1785 (when Mozart was in Vienna) really has the effect of "completing" what was just a torso.

The first movement is in a rhythmically vigorous 3/4 time with nearly constant eighth-note activity. Its sonata form lacks the usual repeat of the exposition, and the brief development section makes almost no use of thematic material from the exposition itself. Rather it becomes a contrapuntal elaboration of a theme that was to pop up again and again in Mozart: *do-re-fa-mi.* He had already used it at two different places in two different Mass settings. It was to recur nine years later in its most familiar location, the finale of the *Jupiter* Symphony. A traditional contrapuntal topos, its use here is perhaps intended to supply a serious tone to the proceedings.

The songlike melody of the slow movement is almost entirely limited to the strings, with the winds coming in largely to reinforce the modulation first to the dominant key and later back to the tonic. The recapitulation brings back the themes in reverse order, so that we end with the melody of the opening. Again, as in the first move-


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ment, the brief development is really a short interlude of new material.

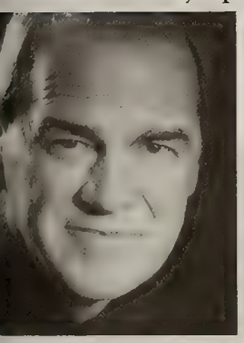
The minuet and Trio were composed six years after the rest of the symphony, but they fit perfectly. The minuet is vigorous and rhythmically assertive, while the Trio is lighter, more folklike in its evocation of the Ländler.

The finale is without doubt the glory of this symphony. There are those who see here already a foreshadowing of the last movement of Beethoven's Eighth Symphony, which makes a similar use of repeated notes in a triplet rhythm. The triplet rhythm reappears, but plays off against contrasting duple rhythms in the singing second theme and especially in the buffo march of the closing theme introduced first by the winds. Following this very operatic exposition, the beginning of the development once again comes as a surprise. As in the first movement, Mozart begins with a suggestion of serious contrapuntal elaboration. But soon the bustling triplets enliven the texture and before long he has engineered a return to the tonic and a recapitulation that caps off the symphony with verve and high good spirits.

STEVEN LEDBETTER

Guest Artists

Hans Graf



Over the past decade Hans Graf has developed a close relationship with the Boston Symphony Orchestra, appearing regularly with the BSO both during the subscription season and at Tanglewood. Currently music director of the Houston Symphony, a post for which he was unanimously chosen in September 2000, he completed his eighth and final season as music director of the Calgary Philharmonic in May 2003 and concluded a six-year tenure as music director of the Orchestre National Bordeaux Aquitaine in June 2004. A much sought-after guest conductor in North America, Hans Graf has led the orchestras of Cleveland, Philadelphia, New York, San Francisco, Los Angeles, St. Louis, Pittsburgh, Atlanta, Toronto, and Montreal, among many others, and has participated in festivals including Blossom, Aspen, Wolf Trap, and Mostly Mozart. He made his Carnegie Hall debut with the Houston Symphony in January 2006 and returned to Carnegie in March 2007 leading the Orchestra of St. Luke's. During the 2007-08 season, Mr. Graf returned to the Cleveland Orchestra, St. Paul Chamber Orchestra, and the National, Detroit, Cincinnati, Dallas, Atlanta, and Baltimore symphonies. Abroad he led the Bavarian Radio Symphony Orchestra, Rotterdam Philharmonic, St. Petersburg Philharmonic, Deutsches Symphony Orchestra in Berlin, and Leipzig Radio Orchestra. In addition to Tanglewood, this summer brings two concerts with the Philadelphia Orchestra at the Bravo Colorado Festival in Vail. Internationally, Hans Graf conducts in the major concert halls of Europe, Japan, and Australia and has participated in the prestigious European festivals. An experienced opera conductor, Mr. Graf first conducted the Vienna State Opera in 1981 and has since led productions in the opera houses of Berlin, Munich, Paris, and Rome. Recent and upcoming opera engagements include *Parsifal* at the Zurich Opera and *Boris Godunov* at the Opera National du Rhin in Strasbourg. Hans Graf's discography includes the complete symphonies of Mozart and Schubert and the premiere recording of Zemlinsky's opera *Es war einmal.* He has recorded for the EMI, Orfeo, Erato, Capriccio, and JVC labels, as well as the complete works of Dutilleux for BMG Arte Nova. A disc of works by Bartók and Stravinsky with the Houston Symphony was released by Koch International in November 2005, and last fall they recorded Zemlinsky's *Lyric Symphony* for Naxos. In June 2002, Mr. Graf was

awarded the Chevalier de l'Ordre de la Legion d'Honneur by the French government for championing French music around the world. Hans Graf made his BSO debut in March 1995 and his Tanglewood debut in August 1997. He has appeared at Tanglewood nearly every summer since then, and most recently conducted the orchestra in Respighi's *Fountains of Rome* during Tanglewood on Parade this past Tuesday.

Andrea Rost



Soprano Andrea Rost was born in Budapest and graduated from the Liszt Ferenc Academy of Music as a pupil of Zsolt Bende. She was still a student with a scholarship from the Budapest Opera when she sang Juliette in Gounod's *Roméo et Juliette* with that company in 1989. Two years later, she joined the Vienna Staatsoper, where she sang all her major roles including Zerlina in *Don Giovanni*, Adina in *L'elisir d'amore*, Susanna in *Le nozze di Figaro*, Lucia in *Lucia di Lammermoor*, and Violetta in *La traviata*, as well as a number of concerts. In summer 2007 at the Theater an der Wien she sang the Countess in *Le nozze di Figaro* for the first time. In 1994 she had great success as Gilda in *Rigoletto* under Riccardo Muti at La Scala, where she has remained a regular guest, opening its 1995 season as Pamina in *Die Zauberflöte* and also singing Susanna, Violetta, and Gilda. At the Salzburg Festival, she has been the Voice of the Falcon in Strauss's *Die Frau ohne Schatten* led by Sir Georg Solti, Drusilla in Monteverdi's *L'incoronazione di Poppea* under Nikolaus Harnoncourt, Violetta under Muti, and Xenia in Mussorgsky's *Boris Godunov* conducted by Claudio Abbado. She has also been a frequent presence with Opéra National de Paris, Covent Garden, the Teatro Real in Madrid, Deutsche Oper Berlin, Teatro Massimo in Palermo, and the Teatro Communale Florence. In the United States, Andrea Rost has sung Zerlina, Gilda, Violetta, Micaela in *Carmen*, and Giulietta in Bellini's *I Capuleti e i Montecchi* with Lyric Opera of Chicago, where she sang her first

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Rosalinde in *Die Fledermaus* during 2006-07. Since her 1996 Metropolitan Opera debut as Adina, she has returned as Gilda, Lucia, Violetta, and Susanna. She has sung Antonia and Pamina at both the Washington National Opera and Los Angeles Opera. Ms. Rost is a frequent performer at Tokyo's New National Theatre and at the Budapest Opera. She can be heard on recordings as Gilda from La Scala under Muti, as Lucia with Sir Charles Mackerras, and on a solo aria recording (all Sony Classical) as well as a disc of arias representing eight different roles from *Don Giovanni* and *Le nozze di Figaro* (Warner Classics), also available on DVD. Named an "Artist of Merit," she won the Liszt Prize in 1997 and the Kossuth Prize in 2004. Highlighting the 2008-09 season are *Die Fledermaus* at the Bavarian State Opera and *Le nozze di Figaro* at the Théâtre Royal de la Monnaie in Brussels. Ms. Rost appears with the BSO in this all-Mozart weekend's Saturday-night and Sunday-afternoon concerts. The Saturday concert marks her Boston Symphony and Tanglewood debuts.

André Previn



Composer/conductor/pianist André Previn holds both the Austrian and German Cross of Merit, was a Kennedy Center honoree for his lifetime achievements, and was knighted by Her Majesty Queen Elizabeth II in 1996. In 2006 he was presented with the Glenn Gould Prize. He has received several Grammys for his recordings and was honored at the 2005 Grammy Awards for his disc with Anne-Sophie Mutter of his own Violin Concerto (*Anne-Sophie*) and Bernstein's Serenade for violin and orchestra, the former recorded with the Boston Symphony Orchestra, the latter with the London Symphony Orchestra. *Musical America* named him "Musician of the Year"; his first opera, *A Streetcar Named Desire*, was awarded the Grand Prix du Disque. A frequent guest both in concert and on recordings with the world's major orchestras, Mr. Previn has also held chief artistic posts with the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, and Royal Philharmonic. As part of a season-long celebration of his 80th birthday, the 2008-09 season brings projects with the Boston Symphony, Philadelphia Orchestra, National Symphony in Washington, D.C., Carnegie Hall, the Orchestra of St. Luke's, Vienna Philharmonic, and NHK Symphony in Japan. As a pianist, Mr. Previn often performs in a trio with Anne-Sophie Mutter and cellist Lynn Harrell, and as a jazz pianist with David Finck. He has given recitals with Renée Fleming and with Barbara Bonney and performs chamber music frequently with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra, London Symphony Orchestra, and Vienna Philharmonic. Mr. Previn's recent successes as a composer have included a work for the Emerson String Quartet and Barbara Bonney commissioned by Carnegie Hall; two works for Anne-Sophie Mutter, both of which they have recorded (*Tango, Song, and Dance* for violin and piano, and his Violin Concerto, written for Ms. Mutter and the Boston Symphony Orchestra); a concerto for violin and double bass, premiered by the BSO with Ms. Mutter and bass player Roman Patkoló; and *Diversions* for orchestra, written for and recorded by the Vienna Philharmonic. His opera *A Streetcar Named Desire*, on a libretto by Philip Littell based on the play by Tennessee Williams, was premiered in 1998 under his direction at San Francisco Opera, with Renée Fleming as Blanche Dubois. The opera was broadcast on television, recorded for Deutsche Grammophon for release on compact disc, and has also been issued on DVD. His second opera, *Brief Encounter*, commissioned by Houston Grand Opera, will be premiered there in May 2009. A double concerto for violin and viola, written for Anne-Sophie Mutter and Yuri Bashmet, will be premiered in New York in 2009. Other compositions include works written for Vladimir Ashkenazy, Yo-Yo Ma, Janet Baker, Kathleen Battle, Barbara Bonney, and Anthony Dean Griffey. He is currently working on new song cycles for

Barbara Bonney and Renée Fleming, and a clarinet sonata for BSO clarinetist Thomas Martin. Since making his BSO and Tanglewood debuts in August 1977, Mr. Previn has appeared with the orchestra frequently here and at Symphony Hall as conductor, pianist, and composer. At Tanglewood in summer 2007 he conducted the BSO, performed as pianist in a chamber music concert with BSO members, and, with guitarist Jim Hall and bassist David Finck, gave a jazz trio concert in Ozawa Hall. For Tanglewood on Parade this past Tuesday, he led the combined forces of the BSO and TMCO in Tchaikovsky's *1812* Overture. He appears twice with the BSO during this all-Mozart weekend (as pianist tonight in Mozart's concert aria with piano obbligato, "Ch'io mi scordi di te…Non temer amato bene," and as conductor for the all-Mozart program on Sunday afternoon) and returns to the BSO podium here next Saturday night to lead an all-Russian program with piano soloist Jean-Yves Thibaudet. In October 2008 he returns to conduct the Boston Symphony Orchestra in the premiere of his work *Owls*, a BSO commission.

Stefan Jackiw



Violinist Stefan Jackiw has performed with the New York Philharmonic, Boston Symphony, Chicago Symphony, Minnesota Orchestra, the Baltimore, Indianapolis, Nashville, Oregon, Pittsburgh, Rochester, Seattle, and Utah symphonies, the Naples Philharmonic, the Orchestra of St. Luke's at Caramoor, and the Boston Philharmonic Orchestra. He made his Boston Pops debut in 1997 playing Wieniawski's Violin Concerto No. 2 under Keith Lockhart and his Boston Symphony Orchestra debut in October 2002, performing Mendelssohn's Violin Concerto under Roberto Abbado. Mr. Jackiw made his sensational European debut in London in spring 2000, playing Mendelssohn's Violin Concerto with the Philharmonia Orchestra under Benjamin Zander. He has also performed with the Orchestre Philharmonique de Strasbourg, the Bournemouth Symphony Orchestra, l'Orchestra del Maggio Musicale Fiorentino, the Royal Liverpool Philharmonic, and the Seoul Philharmonic. In the 2002-03 season he made his Baltimore Symphony debut, followed by a tour of Japan with the orchestra; also that season he was invited by Yuri Temirkanov to play Barber's Violin Concerto as part of the Winter Arts Festival in St. Petersburg, Russia. Mr. Jackiw has performed in recital at the Schleswig-Holstein Festival with Christoph Eschenbach, in the Rising Stars Series of the Ravinia Festival, and in Boston's Celebrity Series at Jordan Hall. His 2004 New York recital debut was in the Metropolitan Museum's "Accolades" series and his Paris recital debut at the Louvre. At the opening concert of Carnegie Hall's Zankel Hall, he performed alongside Emanuel Ax, Renée Fleming, Evgeny Kissin, and James Levine. In July 2007 Stefan Jackiw made his New York Philharmonic debut under Ludovic Morlot in the Concerts in the Parks series. The following month, he appeared with Mr. Morlot and the Boston Symphony at Tanglewood. Other highlights of the 2006-07 season included return engagements with the Seattle Symphony under Gerard Schwarz, the Baltimore Symphony under Gunther Herbig, and the Eugene (Oregon) Symphony under Giancarlo Guerrero, as well appearances with the Boston Philharmonic, Buffalo Philharmonic, Utah Symphony, and the Ulster Orchestra in Belfast, Ireland, as well as a U.S. tour with the Moscow State Orchestra performing Tchaikovsky's Violin Concerto under Pavel Kogan. Born to physicist parents in 1985, Stefan Jackiw began playing the violin at the age of four. His teachers have included Zinaida Gilels, Michèle Auclair, and Donald Weilerstein. Mr. Jackiw holds a bachelor's degree from Harvard University, as well as an Artist Diploma from the New England Conservatory. In 2002 he was awarded the prestigious Avery Fisher Career Grant. His most recent appearance with the BSO was at Tanglewood in 2007, when he replaced Janine Jansen at short notice in Mendelssohn's Violin Concerto with the BSO under Ludovic Morlot.

Lawrence Power



After winning prizes at many international competitions, including the Maurice Vieux Viola Competition in Paris and Canada's William Primrose International Viola Competition (becoming the first British winner), Lawrence Power was named a BBC "New Generations" artist, appearing in numerous recital broadcasts and as a soloist with BBC orchestras. Since his London Philharmonia debut, he has been highly sought after in the United Kingdom and abroad, appearing as soloist with all the major British orchestras as well as the Norwegian Radio Orchestra, Verbier Festival Chamber Orchestra, Lucerne Festival Strings, Musica Vitae Chamber Orchestra (Sweden), Center Symphony of New York, and New Zealand Symphony, under such conductors as Oliver Knussen, Frans Brüggen, Leonard Slatkin, Ilan Volkov, Martyn Brabbins, James Judd, Gerard Schwartz, and Jan Pascal Tortelier. Committed to expanding the viola repertoire, he has given the world premieres of works written for him by Sally Beamish, John Kaefer, Colin Matthews, Mark-Anthony Turnage, Andrew Toovey, and Huw Watkins, among others. Also in demand as a chamber musician, he is the violist of both the Nash Ensemble and the Leopold String Trio and a frequent guest at important international festivals. His world premiere recordings of concertos by Cecil Forsyth and York Bowen (Hyperion) was chosen by *Gramophone* as both a "Critic's Choice" and one of the best hundred CDs of 2005. Recent releases include the Brahms viola sonatas and the Walton and Rubbra viola concertos (Hyperion) and Mozart's *Sinfonia concertante* with Maxim Vengerov and the UBS Verbier Festival Chamber Orchestra (EMI). Future recording projects include a three-disc set for Hyperion of the complete Hindemith viola works, the first of which, sonatas for viola and piano, was recorded in spring 2008. This season's engagements include returns to the Verbier Festival and BBC Proms, the Bowen Concerto with the Philharmonisches Staatsorchester in Mainz, the Symphonieorchester des Bayerischen Rundfunks, and the Royal Stockholm Philharmonic. Future plans include Miklós Rózsa's Viola Concerto with the Royal Liverpool Philharmonic and Bartók's Viola Concerto with the Bergen Philharmonic and the Royal Concertgebouw Orchestra. Lawrence Power plays a rare viola by the Bolognese maker Antonio Brensi from c.1610, the purchase of which was supported by the Nigel Brown instrument program. Tonight's concert brings his BSO debut; he made his Tanglewood debut last night, performing chamber music of Mozart with members of the BSO in an Ozawa Hall Prelude Concert.

2008 Tanglewood

Boston Symphony Orchestra
127th season, 2007–2008

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Sunday, August 10, 2:30pm

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ANDRÉ PREVIN CONDUCTING

ALL-MOZART PROGRAM

Flute Concerto No. 1 in G, K.313(285c)

Allegro maestoso
Adagio non troppo
Rondeau: Tempo di menuetto

ELIZABETH ROWE

Violin Concerto No. 2 in D, K.211

Allegro moderato
Andante
Rondeau. Allegro

GIL SHAHAM

Text and translation begin on page 46.

"Bella mia fiamma... Resta, o cara," Concert aria, K.528

ANDREA ROST, soprano

{ I n t e r m i s s i o n }

Text and translation begin on page 48.

"Non più. Tutto ascoltai... Non temer, amato bene," K.490, substitute aria from *Idomeneo*, for soprano and orchestra with violin obbligato

MS. ROST

TAMARA SMIRNOVA, solo violin

Symphony No. 38 in D, K.504, *Prague*

Adagio—Allegro
Andante
Finale: Presto

Wolfgang Amadè Mozart (1756-1791)
Flute Concerto No. 1 in G, K.313(285c)

First performance: Not documented; composed early 1778, in Mannheim. *First BSO and Tanglewood performance*: July 15, 1961, Charles Munch cond., Doriot Anthony Dwyer, flute. *Most recent Tanglewood performance*: August 11, 2001, Roberto Abbado cond., Jacques Zoon, soloist.

Mozart spent the entire winter of 1777-78 in the vigorously musical city of Mannheim, renowned for its orchestra comprising many of the best players in all of Europe ("an orchestra of generals," it was called). Mozart was traveling with his mother (Papa Leopold had not been able to get leave from his job in Salzburg to come along), and the end goal of the journey was Paris, where Wolfgang hoped (or Leopold hoped for him) to find wealthy patrons eager to pay him for compositions, and audiences just as eager to hear him play as they had earlier when he had visited as a genuine prodigy. But Wolfgang dawdled in Mannheim. There he was enjoying himself in more ways than just musical. He fell in love with an opera singer named Aloysia Weber and went so far as to write his father with the suggestion that they should marry and go to Italy, where Wolfgang would manage her career as a singer. This, of course, was not at all what Leopold had in mind for his son. He kept urging him to get on to Paris.



A ticket for a Mozart-Akademie, a concert self-produced by the composer for his own financial benefit

This context is important for understanding Wolfgang's letters to his father at this time. It must be remembered that he was doing his best to defy paternal authority, though he was not prepared to break off with his father entirely. Still, every letter he wrote was carefully slanted to explain his interests in the light that he deemed most favorable to his desires. One of Mozart's new acquaintances in Mannheim was a wealthy Dutch merchant who played the flute. Mozart called him "DeJean" in his letters, but he didn't speak Dutch (whereas he did speak French), and the spelling is almost certainly his phonetic transcription of DeJong. In December 1777, Mozart wrote to his father, DeJong would pay him 200 florins for composing "three little, easy short concertos." A composer of Mozart's extraordinary facility should have been able to dash off a commission like that in a matter of a few weeks at most. But three months later he was writing to his father, making excuses for not having finished the commission (despite the fact that the 200 florins would have

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been a most welcome addition to his exchequer).

> Here I do not have one hour of peace. I can only compose at night, and so cannot get up early. Besides, one is not disposed to work at all times. I could certainly scribble the whole day, but a piece of music goes out into the world, and, after all, I don't want to feel ashamed for my name to be on it. And, as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure.

This letter has caused some writers to assert that Mozart really disliked the flute—this despite the evidence of brilliantly conceived parts for that instrument in many of his scores—not to mention the beauty of the concerto that he actually composed at this time! But taken in context, it appears far more likely that the letter is a carefully crafted series of excuses, based partly on truth, perhaps, but stretched as far as the writer dared, to explain to Papa why on earth he had not finished the commission and left for Paris. Mozart was not about to explain that he was spending precious time courting Aloysia Weber!

In the end, he composed one concerto (the present K.313) and adopted the subterfuge of rewriting an earlier work (an oboe concerto) as a second score for flute (K.314), but he never did complete the full commission—and DeJong paid him a lower fee accordingly.

The first of the flute concertos shows a new richness of orchestral scoring over the series of violin concertos Mozart had completed in Salzburg shortly before. He exploits the agility of the solo instrument beautifully, but without losing sight of the necessary balance between soloist and orchestra. The first movement is filled with examples of Mozart's exuberant melodic invention. The heading "Allegro maestoso" is quite unusual at this time, and suggests a movement of rather more dignity and power than one expects. There is a wide-ranging tonal imagination at work here,



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–Maria Hinojosa, *NOW* Senior Correspondent

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with a striking passage in D minor in the exposition introduced by a vigorous scale passage that plays an important role in the development. The Adagio is a movement of extraordinary beauty, the sinuous line of the solo weaving a magical web in its interplay with the orchestra. The minuet tempo of the final rondo suggests grace rather than athletic abandon or sparkling humor, though Mozart has one surprise in store right at the end: just as the opening ritornello returns for the last time, hinting at a thoroughly orthodox conclusion, the soloist takes off with one last unexpected passage to attract the spotlight in a final arresting moment.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Wolfgang Amadè Mozart

Violin Concerto No. 2 in D, K.211

First performance: Probably in Salzburg, soon after its completion on June 14, 1775. *First BSO, first Tanglewood, and most recent BSO Tanglewood performance*: July 8, 1995, John Williams cond., Cho-Liang Lin, soloist. *Most recent Tanglewood performance*: August 2, 2006, Kremerata Baltica, Gidon Kremer, cond. and soloist



Leopold Mozart

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition, both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine"; Maynard Solomon's study, *Mozart*, raises the question even more pointedly.) The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

It has long been believed that the five violin concertos were all composed during nine months of a single year, 1775, while Wolfgang was still concertmaster in Salzburg, though studies of the paper on which the autographs were written have made it

clear recently that the first concerto, in fact, comes from 1773. It is not certain, however, whether Mozart wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, were composed for the Italian instrumentalist. They were, in any case, composed during the one period of Mozart's life when he was actively performing as a violinist.

The four violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. To some extent, they still resemble the Baroque concerto, with its opening orchestral ritornello that keeps coming back to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the seven months during which the last four were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. The first two are heard much less frequently. The second concerto reveals Mozart's wonderfully precocious ear for sonority and balance. The melodies are decorative still, in the *galant* style, with a richly varied articulation of eighth-notes, triplets, and six-



teenths. Textures are light, especially in the solo sections, where the principal violin is most often accompanied by the upper strings of the orchestra in a homophonic pattern that supports the solo discreetly without danger of overbalancing it.

The opening ritornello of the first movement is little more than a brief summary of the two principal ideas to be taken up by the soloist in a more extended form with the expected modulation to the dominant. The most delicious moment is the violin's lyrical expansion that evades the modulation at the comparable spot in the recapitulation. The Andante gives the soloist a lyrical arioso in slow-movement sonata form. The finale, in French *rondeau* form (not yet dramatized through the infiltration of sonata elements), alternates a light tune with three contrasting sections.

STEVEN LEDBETTER

Wolfgang Amadè Mozart

"Bella mia fiamma... Resta, o cara," Concert aria, K.528

First performance: Not known, though the autograph score is dated November 3, 1787. *First BSO performance*: March 1883, Georg Henschel, cond., Gertrude Franklin, soprano. *Only previous Tanglewood performance*: August 17, 1940, Serge Koussevitzky cond., Dorothy Maynor, soprano. *Most recent BSO performances*: February 1974, Colin Davis cond., Jessye Norman, soprano (in Boston and New York).



Josepha Duschek (in later life), for whom Mozart wrote the concert aria "Bella mia fiamma"

Mozart's extraordinary gifts as a composer of arias are manifest not only in those he wrote for the operatic stage, but also in a large number of stand-alone arias—including "Bella mia fiamma" on this program (see below)—composed for a variety of singers, occasions, and reasons. Sometimes, for a later production of an opera that had already been premiered (whether his own or someone else's), he would write a so-called "substitute aria" geared to the specific strengths or needs of a particular singer taking a role in the later production. "Non più. Tutto ascoltai," K.490, with violin obbligato—the aria that follows today's intermission—was written for insertion into a Vienna performance of Mozart's *Idomeneo* nearly six years after the opera's premiere in Munich, and uses the same text for its aria proper as the composer's concert aria "Ch'io mi scordi di te," K.505, with piano obbligato, written less than a year later, and heard here last night.

Two well-known examples of substitute arias that subsequently remained in the opera for which Mozart wrote them are in *Don Giovanni*—Donna Elvira's "Mi tradì" and Don Ottavio's "Dalla sua pace," both composed for the 1789 Vienna production of *Giovanni* two years after the original premiere in Prague, the former for soprano Catarina Cavalieri, the latter for tenor Francesco Morella. Considerably less familiar is the substitute aria "Al desio, di chi t'adora," composed July 1789 for Adriana Gabrieli to sing in place of Susanna's "Deh, vieni" in a production of *Le nozze di Figaro* three years after that opera's 1786 premiere in Vienna. And in a famous reverse example, Mozart had second thoughts about an aria he originally intended for *Così fan tutte*: what we know as the great concert aria "Rivolgete a lui lo sguardo," K.584, was meant originally for Guglielmo in *Così*.

From a 21st-century perspective—especially given our primary emphasis on Mozart's symphonies, concertos, operas, and chamber music—it is not only interesting but important to note, too, that such arias were not necessarily minor or casual by-products to Mozart's output. In fact, they would very often have reached a larger audi-

ence than might hear his purely instrumental compositions.

As to "Bella mia fiamma": Mozart arrived in Prague in the autumn of 1787 for performances of *Figaro* and for the first performance anywhere of *Don Giovanni*, the latter on October 29. The public received both works enthusiastically, and Mozart remained in Prague for a few weeks, spending part of this time with some old friends, the Duscheks, at the villa Betramka, their country cottage nearby. It was here, in fact, that Mozart put the finishing touches on the score of *Don Giovanni.* Franz Duschek, an important figure in the history of Czech music, was a teacher, composer, and distinguished pianist. His wife, Josepha, was a concert and oratorio singer. She was young, beautiful, and vivacious, and Alfred Einstein, Mozart's biographer, speculates that the composer was "perhaps a little in love" with her.

In any event, it was as a present to his hosts that Mozart composed "Bella mia fiamma." The story goes that Mme. Duschek forced him to write the aria by shutting him up in the pavilion of her garden with a supply of writing materials, refusing to release him from his "imprisonment" until the work was completed. Mozart is said to have threatened to destroy the work unless Josepha could sing it at sight without a mistake, a task made difficult by the bold harmonies he had employed.

The aria is characterized by an agitated, brooding quality that invites comparison with *Don Giovanni*, which Mozart had just completed. Though it was for a long while believed to be by Lorenzo da Ponte (Mozart's collaborator on *Figaro, Giovanni,* and *Così*), who was with him in Prague, we now know the text to be from D.M. Sarcone's *Cerere placata* (set as an opera by Niccolò Jommelli and produced in Naples in 1772), based on the myth of Proserpina and her mother Ceres. Ceres has separated Proserpina (the "*bella fiamma*" in question) from her mortal lover Titano, whom Ceres has decreed will die, and who here expresses his anguish.

MARC MANDEL and HARRY NEVILLE

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Harry Neville was program editor of the Boston Symphony Orchestra from 1973 to 1974.

"Bella mia fiama...Resta, o cara," K.528

Bella mia fiamma, addio; non piacque
al cielo di renerci felici.
Ecco reciso, prima d'esser compito,
quel purissimo nodo, che strinsero
fra lor gli animi nostri con il solo voler.
Vivi; cedi al destin, cedi al dovere.
Dalla giurata fede la mia morte t'assolve;
a più degno consorte... oh pene!
Unita vivi più lieta e più felice vita.
Ricordati di me; ma non mai turbi
d'un infelice sposo la rara rimembranza
il tuo riposo. Regina, io vado ad
ubbidirti; ah tutto finisca il mio furor
col morir mio. Cerere, Alfeo, diletta
sposa, addio.

My dearest love farewell! It did not
please heaven to make us happy.
Lo, severed before yet completed
is that holy knot that bound our
spirits together in a single will.
Live! Yield to fate, yield to duty!
My death will absolve you from
the faith you pledged—oh grief!
Live a happier and more carefree
life. Remember me, but never
let the occasional memory of an
unfortunate betrothed disturb
your peace. Queen, in obedience
to you, I go. Ah, may all my fury
end with my death. Ceres, Alfeo,
beloved spouse, farewell!

(*a Proserpina*)
Resta, o cara; acerba morte
mi separa, oh Dio! da te.
(*a Cerere*)
Prendi cura si sua sorte,
consolarla almen procura.
(*ad Alfeo*)
Vado... ahi lasso! addio per sempre...
Quest'affanno, questo passo
è terribile per me.
Ah! Dov'è il tempio, dov'è l'ara?

(*a Cerere*)
Vieni, affretta la vendetta!
Questa vita così amara
più soffribile non è.
(*a Proserpina*)
Oh cara, addio per sempre!

(*to Proserpina*)
Stay, my dearest: bitter death
parts me, oh God, from you.
(*to Ceres*)
Care for her lot:
try at least to console her.
(*to Alfeo*)
I go... alas! Farewell for ever...
This torment, this step
is terrible to me.
Ah! Where is the temple, where
the altar?
(*to Ceres*)
Come quickly, hasten vengeance!
So bitter a life as this
I can no longer bear.
(*to Proserpina*)
My dearest, farewell for ever!

D.M. SARCONE

Wolfgang Amadè Mozart

"Non più. Tutto ascoltai... Non temer, amato bene," K.490, substitute aria from *Idomeneo,* for soprano and orchestra with violin obbligato

First performance: December 10, 1786, Vienna, as a substitute scene and aria in a performance of Mozart's opera *Idomeneo,* which had been composed in the fall of 1780 and performed originally in early 1781 in Munich. *First BSO performance*: January 1888, Wilhelm Gericke cond., Gertrude Franklin, mezzo-soprano. *First Tanglewood performance*: July 15, 1955, Leonard Bernstein cond., Jennie Tourel, mezzo-soprano. *Most recent Tanglewood performance*: August 26, 1994, Christoph Eschenbach cond., Barbara Bonney, soprano.

Mozart's first real masterpiece in the realm of *opera seria* was *Idomeneo,* composed for Munich in 1781, but its marvels were scarcely recognized at the time; indeed, it is only in the last few decades that the splendor and power of the opera have come to be fully appreciated. Unable to obtain a staged performance in the Imperial theater in Vienna, Mozart gave a private performance there five years later and at that time made a number of changes in the original score. One of the most important of these was the creation of an entirely new aria to open the second act, an extended number with obbligato violin. Following a recitative beginning "Non più. Tutto ascoltai" between Idamante and Ilia, the main aria, "Non temer, amato bene," is given to Idamante. Mozart was evidently struck by these words expressing an enduring love (as well as one particular line in the recitative—"You want me to forget you?") because nine months later he made an entirely new setting of the very same text (excising only a few lines of the recitative), but with piano obbligato instead of violin, to serve as a touching and tender farewell gift to the soprano Nancy Storace, who had, during the course of the year, created the role of Susanna in *The Marriage of Figaro,* and who was returning to London with her husband, Stephen Storace, one of Mozart's composition pupils. Both in the opera and in the concert hall, Mozart responds with warmly expressive music to this ardent declaration of fidelity (and for the concert aria he expressed his feelings directly in the performance, playing the obbligato piano part that intertwines so evocatively with his Susanna's voice).

The author of the words has never been identified, though one often finds the

assumption that the poet was Giambattista Varesco, who had written the original libretto to *Idomeneo*. This is very unlikely. The only librettist actually working with Mozart in late 1786 was Lorenzo da Ponte, who had already written the libretti for *The Marriage of Figaro*, performed in May, and for *Don Giovanni*, which Mozart was to finish in 1787. Though it is possible that da Ponte cranked out a few lines of verse for the substitute aria, there is no evidence whatsoever, so the author's identity remains unknown.

At the opening of the second act of *Idomeneo*, Ilia reproaches her lover Idamante over what she believes is his love for Electra, whom Idamante may be forced to marry. Idamante tries to calm her by proclaiming that such reproaches are unjust and cause him immeasurable pain, since his love for her remains strong.

STEVEN LEDBETTER

"Non più. Tutto ascoltai... Non temer, amato bene," K.490

ILIA	ILIA
Non più. Tutto ascoltai, tutto compresi.	No more—I heard and understood all.
D'Elettra e d'Idamante noti sono gli amori,	The love of Electra and Idamante is known;
al caro impegno omai mancar non dei,	you cannot fail this dear pledge;
va, scordati da me, donati a lei.	go, forget me; I give you your freedom.
IDAMANTE	IDAMANTE
Ch'io mi scordi di te?	You want me to forget you?
Che a lui mi doni puoi consigliarmi?	You can counsel me to give myself to her?
E puoi voler ch'io viva!	And you expect me to live!
ILIA	ILIA
Non congiurar, mia vita, contro la mia costanza.	Don't conspire, my life, against my constancy.
Il colpo atroce mi distrugge abbastanza.	This horrible blow destroys me sufficiently.
IDAMANTE	IDAMANTE
Ah no, sarebbe il viver mio di morte assai peggior.	My life would then be far worse than death.
Fosti il mio primo amore, e l'ultimo sarai.	You were my first love, you'll be my last.
Venga la morte, intrepida l'attendo,	Let death come, boldly I'll await it.
ma, ch'io possa struggermi ad altra face,	But that I might melt at another flame,
ad altr'oggetto donar gl'affetti miei,	lavish my affection on another,
come tentarlo?	how could I do such a thing?
Ah! di dolor morrei.	Ah! I'd die of grief.

Non temer, amato bene,	Fear not, my beloved,
per te sempre il cor sarà.	My heart will always be yours.
Più non reggo a tante pene,	No longer can I bear such pains,
l'alma mia mancando va.	My spirit is failing.
Tu sospiri? o duol funesto!	You sigh? oh, mournful sorrow!
Pensa almen, che istante è questo!	Think, at least, what moment this is!
Non mi posso, oh Dio! spiegar.	Oh my God, I cannot express myself.
Stelle barbare, stelle spietate!	Barbarous, pitiless stars!
perchè mai tanto rigor?	Why such harshness?
Alme belle, che vedete	Fair spirits that behold
le mie pen in tal momento,	my pains at such a monent,
dite voi, s'egual tormento	tell me if a faithful heart
può soffrir un fido cor?	can suffer such torment?
UNKNOWN	tr. STEVEN LEDBETTER

Wolfgang Amadè Mozart

Symphony No. 38 in D, K.504, *Prague*

First performance: January 19, 1787, Prague, Mozart cond. *First BSO performance*: January 1882, Georg Henschel cond. *First Tanglewood performance*: July 22, 1951, Charles Munch cond. *Most recent Tanglewood performance*: August 6, 2006, Donald Runnicles cond.

It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.

As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first given there on December 10, 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on January 11, 1787, in the company of his wife and sister-in-law, amazed and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on January 19, he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on "Non più andrai" from *Figaro*—this after half an hour's free extemporization at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni*, first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December

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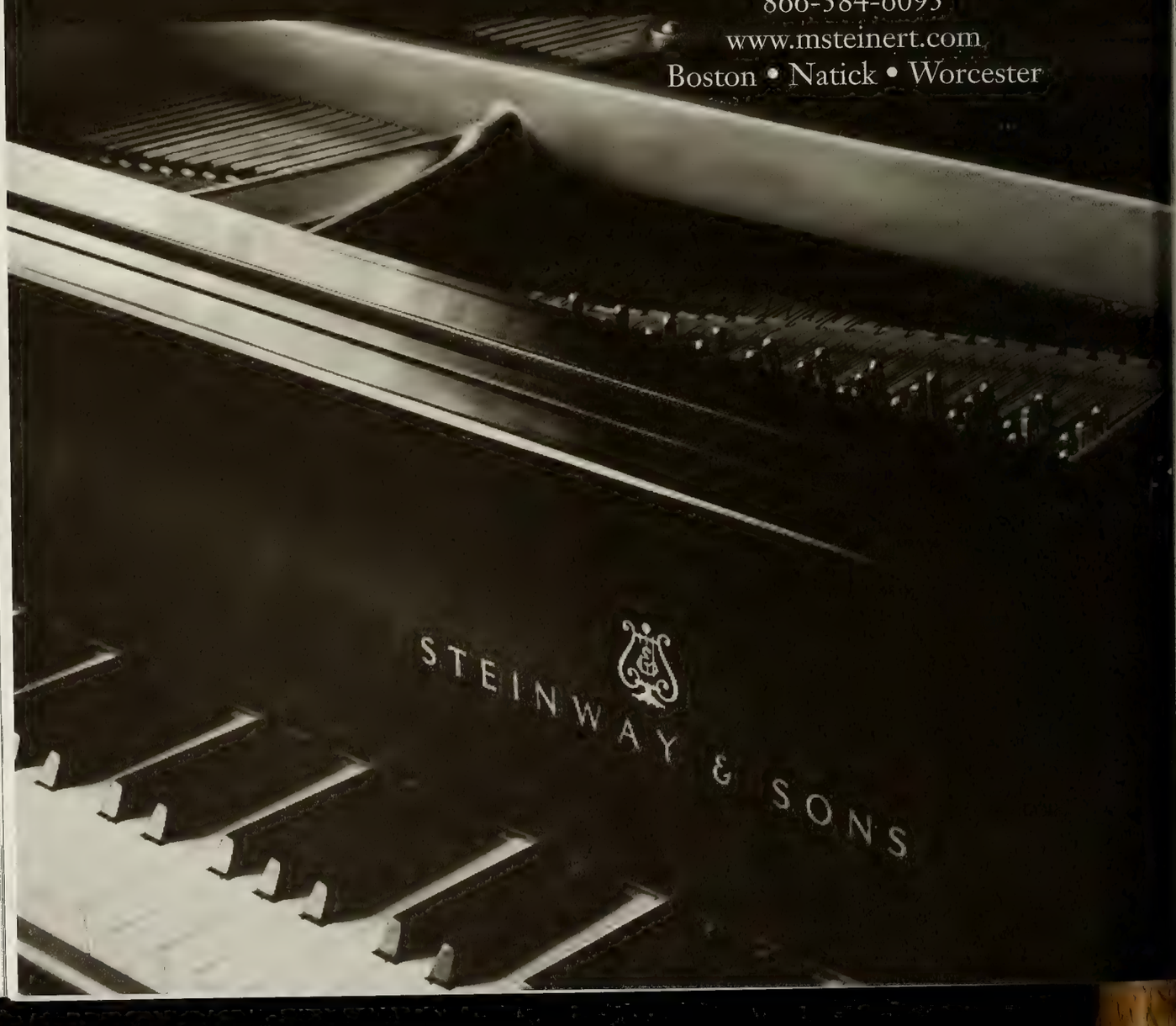
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cold because the cathedral could not accommodate them all. Reporting on an all-Mozart concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart.... This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us.... It is as though Mozart had composed especially for Bohemia; nowhere was his music better understood and executed than in Prague, and even in the country districts it is universally popular."

The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788.* Mozart begins here with gestures of utmost formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. This D minor, with drums and pungently flavorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly energetic development. (It is, incidentally, one of the few passages for which Mozart made elaborate sketches.) The extraordinary spirit of

*The work that is misleadingly listed as Mozart's Symphony No. 37, K.444, is actually a slow introduction by Mozart for a symphony by Michael Haydn.

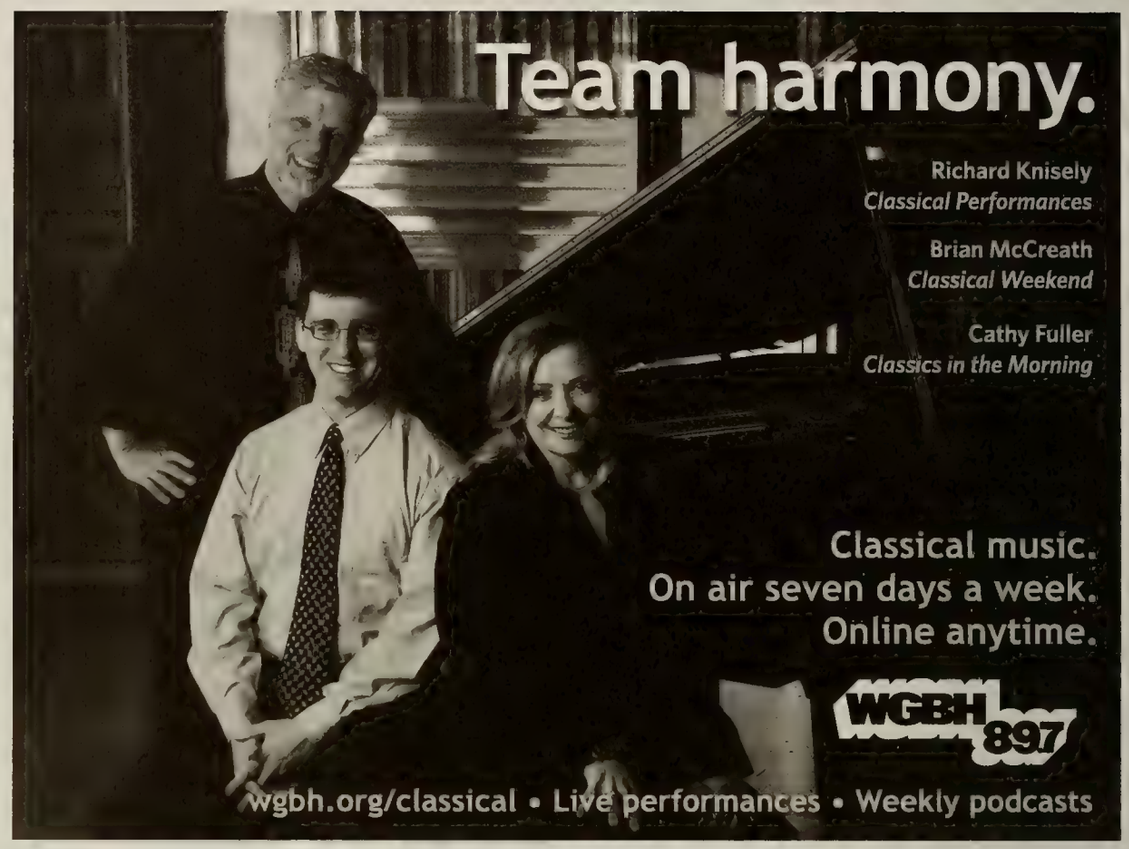
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these pages enters the recapitulation and the blazing coda.

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague*.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Artists

For a biography of **André Previn**, see page 37.

For a biography of **Andrea Rost**, see page 36.

Gil Shaham



Violinist Gil Shaham is sought after throughout the world for concerto appearances with celebrated orchestras and conductors, as well as for recital and ensemble appearances on the great concert stages and at the most prestigious festivals. In addition to his many orchestral engagements, Mr. Shaham regularly tours in recital with pianist Akira Eguchi. He also enjoys musical collaborations with his family, including his wife, violinist Adele Anthony, his sister, pianist Orli Shaham, and his brother-in-law, conductor David Robertson. In spring 2007 his dream of bringing together friends and colleagues for performances of chamber music came to fruition in a tour of Brahms programs, culminating in a series of three concerts at Carnegie's Zankel Hall. Several of Mr. Shaham's more than two dozen concerto and solo compact discs have become best-sellers in the United States and abroad, also earning prestigious honors including multiple Grammy awards, a Grand Prix du Disque, Diapason d'or and *Gramophone*'s Editor's Choice Award. Mr. Shaham's most recent recordings—"The Faure Album" with Akira Eguchi, "The Prokofiev Album" with Orli Shaham, and, most recently, "Mozart in Paris"—have been produced for his own label, Canary Classics. Gil Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where at the age of seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem


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Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 Countess Polignac Stradivarius. He lives in New York City with his wife and their two children. Gil Shaham has performed with the BSO and in chamber music concerts frequently since his BSO and Tanglewood debuts in August 1993. He appeared with the orchestra most recently at Tanglewood in July 2006, playing Beethoven's Violin Concerto led by Hans Graf.

Elizabeth Rowe

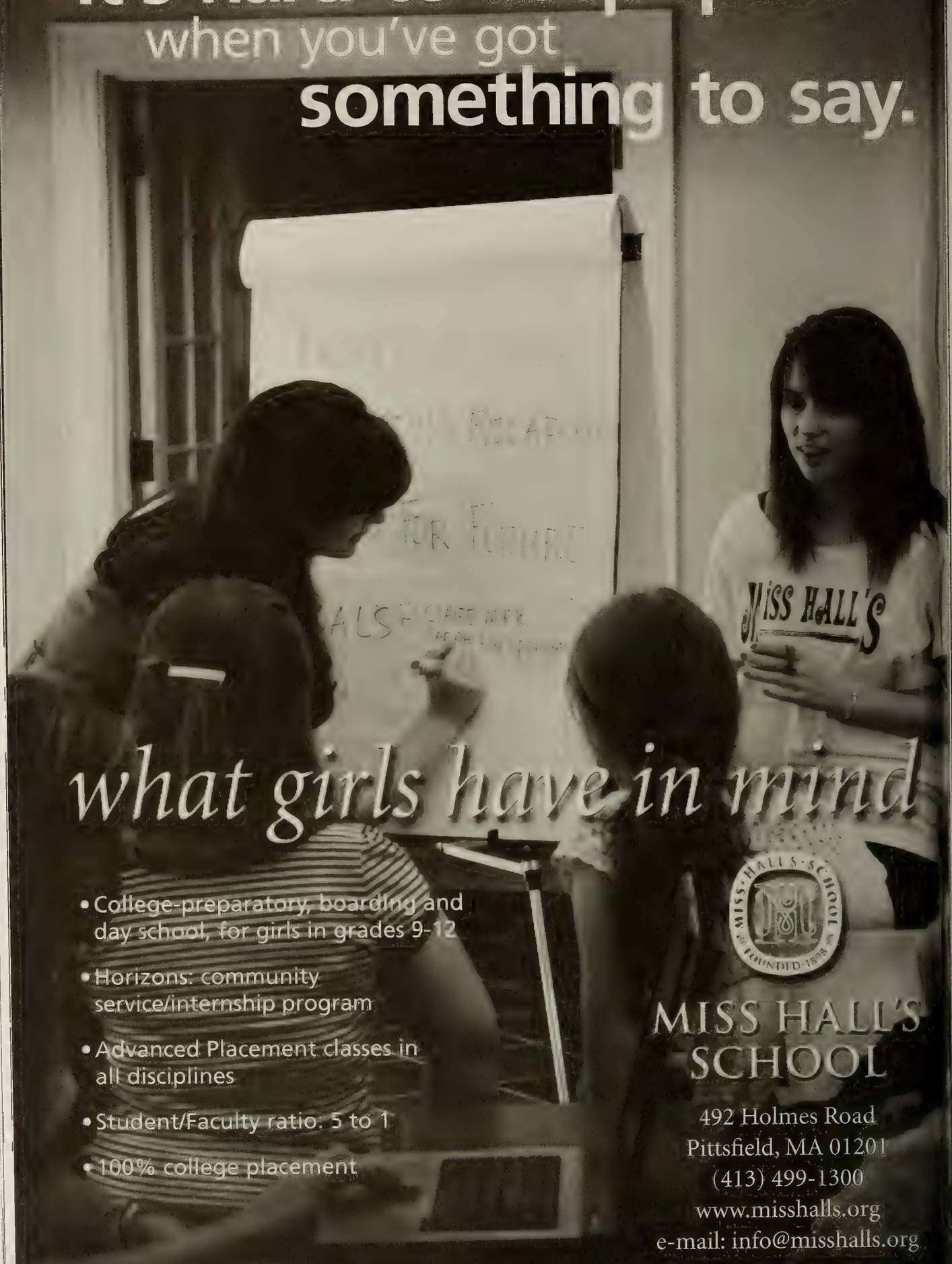


Making her first appearance as a concerto soloist with the BSO, Elizabeth Rowe joined the Boston Symphony Orchestra as principal flute in 2004 and holds the Walter Piston Chair, endowed in perpetuity in 1970. As the orchestra's principal flute, she is also a member of the Boston Symphony Chamber Players. Ms. Rowe was previously the assistant principal flute of the National Symphony Orchestra and has held positions with the Baltimore Symphony, the Fort Wayne Philharmonic, and the New World Symphony. A native of Eugene, Oregon, Ms. Rowe received her bachelor of music degree in 1996 from the University of Southern California, where she studied with Jim Walker, former principal flute of the Los Angeles Philharmonic. She also participated in several national and international music festivals, including one summer spent as a Fellow at the Tanglewood Music Center. Ms. Rowe was the first-prize winner of the 2000 National Flute Association Young Artist Competition. She is an experienced soloist and has been featured in concerto performances with orchestras throughout the country; she recently joined BSO principal harpist Ann Hobson Pilot and the Boston Classical Orchestra in performances of Mozart's Concerto for Flute and Harp. A dedicated educator, she is currently on the faculty of the New England Conservatory of Music and has served on the faculties of the Peabody Institute of Music, the University of Maryland, and Catholic University.

Stu Rosner



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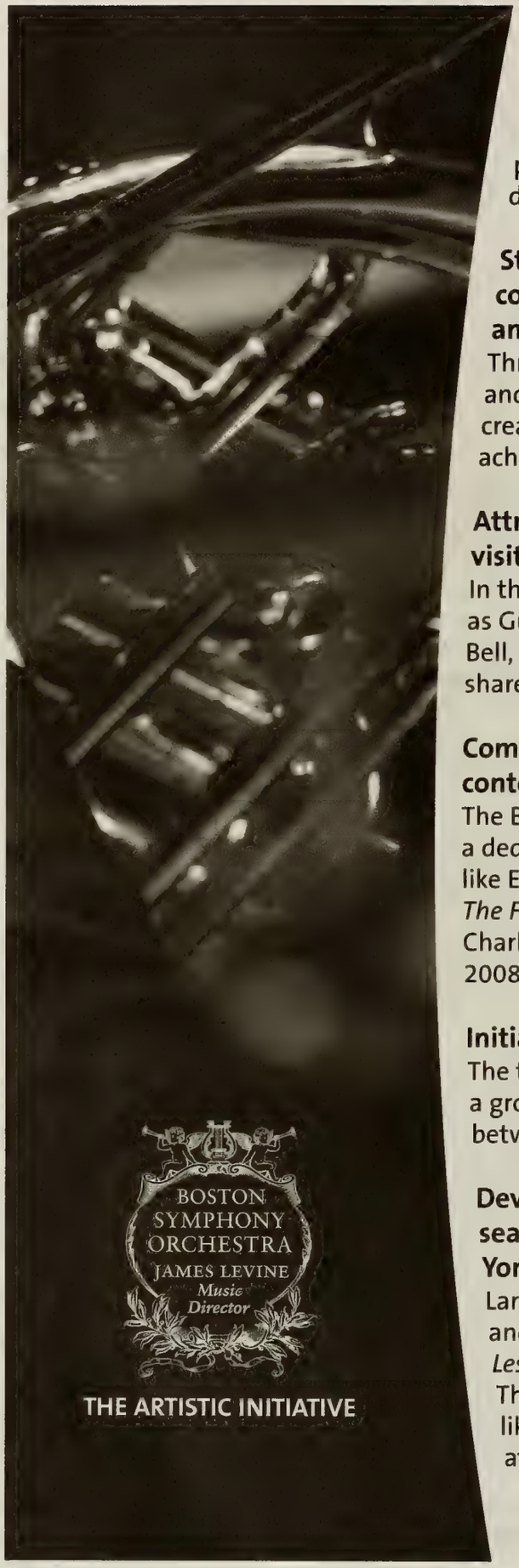
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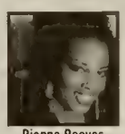
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"A Celebration of Marian McPartland's 90th Birthday" with special guests Nnenna Freelon, Mulgrew Miller, and Spencer Day
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SATURDAY 8PM
Donal Fox: Scarlatti Jazz Suite Project with special guest Christian Scott
Dianne Reeves

SUNDAY 2PM
Eddie Daniels Quartet
Mark O'Connor's "Hot Swing" with special guest Jane Monheit

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Terence Blanchard's "A Tale of God's Will (A Requiem for Katrina)"

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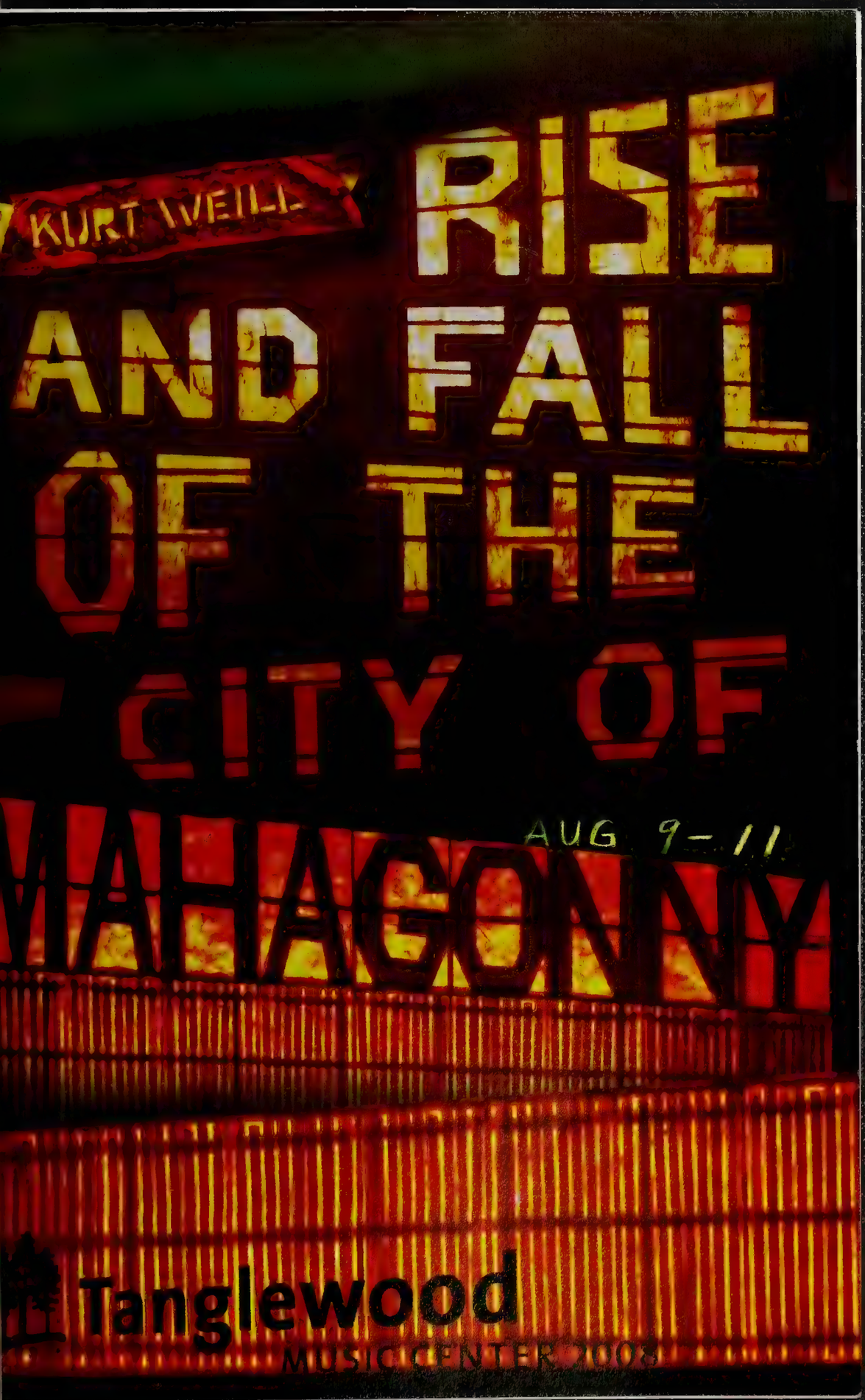
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TANGLEWOOD MUSIC CENTER

Saturday, August 9, 2008, at 2 p.m.
Sunday, August 10, 2008, at 7:30 p.m.
Monday, August 11, 2008, at 7:30 p.m.

KURT WEILL

RISE AND FALL OF THE CITY OF MAHAGONNY

Opera in three acts
Original German text and lyrics by Bertolt Brecht
English translation by David Drew and Michael Geliot

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS
TANGLEWOOD MUSIC CENTER ORCHESTRA

ERIK NIELSEN, conductor (TMC Fellow)
DOUG FITCH, director and scenic designer
YOSHIAKI TAKAO, costumer designer
CLIFTON TAYLOR, lighting designer

These performances of *Rise and Fall of the City of Mahagonny* are supported in part by generous grants from the Kurt Weill Foundation for Music, the Geoffrey C. Hughes Foundation and the Gregory E. Bulger Foundation, and by the Tanglewood Music Center Opera Fund.

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DOUG FITCH, director and scenic designer

YOSHIAKI TAKAO, costume designer

CLIFTON TAYLOR, lighting designer

CHARACTERS

in order of vocal appearance

Fatty the Bookkeeper ALEX RICHARDSON, tenor

Trinity Moses JONATHAN BEYER, baritone

Leocadia Begbick CHRISTIN-MARIE HILL, mezzo-soprano

Jenny REBECCA JO LOEB, mezzo-soprano

Six Girls of Mahagonny ILEANA MONTALBETTI, soprano; HANA PARK, soprano; CHARLENE SANTONI, soprano; ABIGAIL FISCHER, mezzo-soprano; KATHERINE GROWDON, mezzo-soprano; NICOLE J. MITCHELL, mezzo-soprano

Jimmy Mahoney STEVEN EBEL, tenor

Jacob Schmidt ADAM SATTLEY, tenor

Moneybags Billy MISCHA BOUVIER, baritone

Alaska Wolf Joe EVAN M. BOYER, bass

Toby Higgins ZACHARY WILDER, tenor

Men of Mahagonny TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

There will be a 20-minute intermission after Act I.

A synopsis of the plot begins on page 4.

Please note that James Levine had to withdraw from the Tanglewood season early in July due to unanticipated surgery, from which he is now recuperating. At Maestro Levine's own suggestion, all three performances of *Rise and Fall of the City of Mahagonny* are being led by TMC Conducting Fellow Erik Nielsen, who had been scheduled originally to conduct the Monday-night performance.

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Stage Crew: I.A.T.S.E. Local 53

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The TMC Vocal Fellows in this production are students in the master classes of Phyllis Curtin at Tanglewood.
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Thanks to David Sturma and the Tanglewood Crew

RISE AND FALL OF THE CITY OF MAHAGONNY is used by arrangement with European American Music Corporation, agent for The Kurt Weill Foundation for Music, Inc., and agent for Stefan Brecht.

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Synopsis of the Plot

ACT I

A desolate region. Leocadia Begbick, Trinity Moses, and Fatty the Bookkeeper—three fugitives from justice—can go no further because their truck has broken down. Word has reached them that gold is being found on the coast. "You'll get more gold from men than from rivers," says Mrs. Begbick, and they decide to found a new town—Mahagonny, town of nets. Here man will be able to do whatever he pleases.

The town grows. Jenny and six girls arrive with the first sharks.

News of the town of Mahagonny reaches the big cities. Fatty and Trinity Moses recruit people to the paradise of Mahagonny.

The discontented of the world make their way to Mahagonny. Among the arrivals are four lumberjacks from Alaska: Jimmy Mahoney, Jacob Schmidt, Moneybags Billy, and Alaska Wolf Joe.

At the wharf, Mrs. Begbick welcomes the lumberjacks and offers them their choice of girls. Jimmy chooses Jenny.

The "Do-as-you-like" Tavern. Mrs. Begbick, Fatty, and Trinity Moses lament the falling prices in Mahagonny. No one is making any money. The town of nets is catching nothing. People are leaving.

Jimmy is disappointed. There are too many signs prohibiting things. Nothing makes him happy—not the cheap liquor, the peace and quiet, smoking, or sleeping. Something is missing. For seven years he worked and froze in Alaska and saved his money. Now he has come to Mahagonny and found nothing except too much peace, too much unity, and too much for man to rely on.



Final scene from the United States premiere of "Rise and Fall of the City of Mahagonny" in Greenwich Village, New York, 1970 (photo: Lee Boltin)

Typhoon. A hurricane threatens Mahagonny.

During this dreadful night, Jimmy Mahoney discovers the laws of human happiness. "Typhoons do not leave much wreckage compared with us men when looking for amusement. Whatever chaos they can cause, we men will surpass it." Man must take whatever he wants and not be bound by any laws.

INTERMISSION

ACT II

The hurricane spares Mahagonny. The slogan now in Mahagonny is "Do it!"

One year later Mahagonny is booming.

Eating. Jacob Schmidt eats himself to death.

Loving. The brothel does brisk business.

Fighting. Alaska Wolf Joe is killed in a prize fight with Trinity Moses. Jimmy, having bet all his money on Joe, is broke.

Drinking. Jimmy treats all the men to drinks at the bar. But he has no cash, and imagines himself escaping from Mahagonny and returning to Alaska on a ship. His dream is interrupted brusquely by Trinity Moses, who demands that Jimmy pay for the drinks. Jimmy cannot pay and the others won't help—he has committed a crime punishable by death.

ACT III

Jimmy is chained to a tree. He wishes the dawn will not come.

The court of justice. Trinity Moses, the prosecutor, is selling tickets to the trial. Toby Higgins is acquitted of murder after passing money to the court. Jimmy's case is next. He asks Billy for money, invoking memories of their days in Alaska, but Billy won't help. Jimmy is charged with seducing Jenny, of singing a cheerful song on the night of the hurricane, of inciting the people of Mahagonny to abolish law and order, and of abetting the murder of Alaska Wolf Joe. For these crimes he is sentenced only to prison and hard labor; but for having no money to pay his debts—the greatest of crimes—he is sentenced to death.

The people of Mahagonny look to Benares for hope, as they once looked to Mahagonny. But Benares has been struck by an earthquake.

The execution of Jimmy Mahoney.

For those citizens of Mahagonny who have not yet understood, the play "God comes to Mahagonny" is performed.

During the last weeks of Mahagonny the survivors demonstrate for their ideals, each against the other.

Courtesy METROPOLITAN OPERA

A Message from the Director

Tonight we follow the story of an anybody-everyman named Jimmy Mahoney. We watch him as he dreams about, then buys into, then fights against, and is finally defeated by "the system," as it collapses in on the corrupt visionaries who created it. Okay, so, yes, he is seduced by the promise of an easy life, free from work and care—but it is an easy life he thought he had earned through years of cutting trees in frozen Alaska. Hard work that pays off in the end—isn't that the American Dream? Well, it was the American Dream pulled out from under him, and thus it is story for our time.

Mahagonny was born of a post-WWI depressed German spirit—highbrow art delivered with a low-blow punch from a dark alley of civilization. Brecht penned a convincing and cautionary portrait of the greed inherent in capitalism—how its need to create need eventually supersedes its claim actually to help those in need; how the threat of chaos looms as the inevitable result of human effort whenever it chases desire, and yet how desire is so intrinsically human. And, by default, how not having money becomes a death sentence in such a consumer-oriented system—it is capital punishment inflicted not by justice but rather by outrageous neglect.

Although it has attributes of Las Vegas, the imaginary town of Mahagonny seems to be somewhere near Louisiana in an America envisioned by a skeptical Brecht who had never been there. It is an America invented from hearing jazz and banjos, with place names like "Alaska," "Alabama" and "Pensacola"— a frontier where money is king. A typhoon threatens to destroy Mahagonny and one imagines that if it did, the aftermath would look a lot like what actually did come to pass in New Orleans. It is uncannily as if Brecht and Weill looked into the future and watched a sedated and insular oligarchy ignore its privilege-free poor as they got washed away—not by the tide of natural disaster, but rather by the more destructive force of man himself.

And yet, there is a love here. The tragedy of it, though, is that no one really recognizes it. Love registers as love just as its chance is lost.

So tonight's opera is an exploration of malice and greed and insatiability—a configuration of beautiful ugliness. Its genius lies in how sympathetically human the music itself remains. The meanness in the libretto is orchestrated with such innovative harmony and such haunting eloquence that the story emerges achingly and abstractly realistic. Perhaps more than in any other opera, there is a war going on here between the words and music. The words keeps reminding us that humans are distrustful and selfish and life is not worth the struggle, while the music keeps conflicting that message, infusing it all with an unconditional acceptance of whatever foibles we might possess. This music is solace for times like ours when core ethics are challenged, when the meaning of life might be toothpaste or breakfast cereal, when cars and wars are equivalent, and everything titillates like a kind of soft pornography that never delivers. Voracious consumption and unquenchable desire are the downfall of Mahagonny, reminding us to take a look at the nature of our own hungers.

DOUG FITCH



Notes on "Rise and Fall of the City of Mahagonny"

by Richard Dyer

Rise and Fall of the City of Mahagonny is an ironic, satirical, tragicomic opera-allegory—a modern morality play set in a mythical America where Pensacola isn't that far from California, where trucks break down but the great Klondike Gold Rush of 1897 is still in progress, and the dream of life, liberty, and the pursuit of happiness is still alive.

Although the opera is an attack on capitalism, among other things, only bits of the verbal and musical language have anything to do with the actual America—some atmosphere does come from Charlie Chaplin's *The Gold Rush* (1925). Instead the opera is an attack on perennial human vices, and in particular on how those vices were flourishing in the pre-Nazi Weimar Republic of Germany in which it was written. Mahagonny, the "city of nets," is a perverted paradise where there are no legal or moral restraints on human behavior and the only crime is lack of money. Because the opera is an allegory, its truths are universally applicable, and playwright Bertolt Brecht, who wrote the text, even supplied alternative names for many of the characters, believing that each country that presented the work should choose its own indigenous names.

The playwright and the composer, Kurt Weill, met in 1927, when they were both in their late twenties. It's startling to realize that their now-legendary collaboration lasted only six years and resulted in a small handful of works—in addition to *Mahagonny*, *The Threepenny Opera*, *Happy End*, the *Berlin Requiem*, *The Lindbergh Flight*, *The Seven Deadly Sins*, the children's opera *Der Jasager*, and some incidental music, not all of which survived the Nazi era.

The two men, as inseparable in operatic history as Mozart and Da Ponte, Verdi and Boïto, Gilbert & Sullivan, were in many respects profoundly incompatible in political and artistic convictions (in a rage, Brecht once called Weill "a phony Richard Strauss"), and the impassioned devotees of each find much to criticize in the work of the other. The two men locked horns in the age-old debate about whether words or music are more important in musical theatere. Weill's position was clear: he wrote, "The form of



Opening scene of the world premiere production in Leipzig, 1930 (photographer unknown)

opera is an absurdity if it does not succeed in granting music a predominant position in the overall structure and in the execution of the most particular details."

Nevertheless the two men corrected and completed each other—Brecht curbed a sentimental tendency in Weill, and Weill humanized Brecht. The text of *Rise and Fall of the City of Mahagonny* is schematic, and while the irony and alienation are still potent, and the poetry is still passionate, especially in the original German, the dramaturgy is now as dated as that of Bellini's *La sonnambula.* The music matches the anger and corrosion of the text, but often through paradox. No greater master of irony in music exists: Weill often voices terrible sentiments in catchy, alluring music. But the music also often adds a dimension of compassion that's entirely Weill's own; gaining the sympathy of the audience for his characters was not a goal of Brecht's.

Rise and Fall of the City of Mahagonny began as a series of five poems included in Brecht's collection *Die Hauspostille* ("The Home Manual of Piety"). (No one knows where the word "Mahagonny" came from, although it has sometimes been conjectured that Brecht was thinking about Hitler's Brown Shirts.) Weill set Brecht's poems, and a new one devised as a finale, to music, in order to create a one-act music-theater piece, a plotless "*songspiel*" called *Mahagonny* that premiered in an atmosphere of excitement and scandal at a festival of contemporary music in Baden-Baden in 1927. Weill considered it as a "stylistic study" toward the full-length opera the two collaborators were already working on. Today, to avoid confusion, the earlier work is called *The Little Mahagonny.*

Rise and Fall of the City of Mahagonny, premiered in Leipzig in 1930, adds characters and a loose-limbed plot built around the city of Mahagonny, which is the protagonist of

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the piece. Founded by grifters on the lam, Mahagonny attracts men and whores, derelicts and drifters, who come for the eating, boozing, boxing, gambling, the opportunity to make easy money, and sex. In its handling of sex, as in everything else, the piece was deliberately provocative: one can hardly imagine Isolde asking Tristan if he wanted her to wear panties, or "nothing under"; in Mahagonny this is casual conversation. The second-act scene depicting sex-as-commodity was considered so obscene that it was omitted at the premiere.

In the end, God has forsaken this place, and there's no point in sending its residents to hell for their sins because they have already created their own. The city collapses into anarchy, before it is destroyed, like Sodom and Gomorrah.

But what lingers in the mind after a performance of the opera is not the city but its people—especially Jimmy Mahoney, the lumberjack from Alaska who makes a bet on a friend that he can't honor, buys a round of drinks he cannot pay for, and must die in the electric chair because he has no money to bribe his judges with. His prison aria the night before his execution is the most plangent and poignant music in the score. Equally memorable is his nemesis and judge, the Widow Begbick. She is intelligent and ruthless—but in a poignant unguarded moment she reveals there is a wound in her past that has made her what she is.

And Jenny, the prostitute Jimmy loves, knows and accepts that if you make your bed, you must lie in it. It is hard to admire Jenny in the terrible moment when she refuses to lend Jimmy the money he needs to save his life. But it's not as if her decision isn't one we see every day: corporations ritually thank loyal longtime employees as they ruthlessly dismiss them—and the stockholders applaud good management. Jenny is a businesswoman, and she's also a survivor who never gives up. We admire survivors.

The apocalypse at the end is not the twilight of the Gods but the twilight of mankind: everyone is singing "We can't help ourselves, or you, or anyone." The score says Jenny joins this chorus, but she's arrived on this scene singing again of the moon of Alabama, and one likes to think that she still believes that the next whiskey bar may be just around the corner.



Kurt Weill in New York City, 1940s

The hit tune of the opera, the "Alabama-Song," like "Mack the Knife" from *The Threepenny Opera*, has left its original context and entered popular culture; Van Morrison and the Doors and David Bowie recorded it. But we meet Jenny through this song, and it tells us something important about her. And Weill's strategies in it are characteristic. It falls into quite distinct parts: the first a syncopated recitative, with percussive accompaniment—"O show us the way to the next whiskey-bar." This holds up a mirror to an uneasy, jittery, corrupt present. The second is the famous, heart-easing melody that represents a farewell to the moon, to the past and different values, the time of "good old Mama." But it isn't pure nostalgia—the tune is slightly dodgy, and so is the accompaniment. The melody reassuringly

spins out over a stable, pedal bass, but between the melody and the bass lies a restless rhythmic pattern that urges the melody along, and the chromaticism of the harmony adds an element of instability and even of pathos.

Of course this is not the only kind of music in the opera—it begins fugally, and along the way there are references to Gregorian chant, Lutheran chorale, Bach's Passions, Mozart's *The Magic Flute,* Weber's *Der Freischütz,* Wagner's *Die Walküre.* We catch hints of contemporaries like Hindemith and Stravinsky. We hear the march, the waltz, the fox-trot, shimmy, jazz, popular song, tango; the plangent orchestra calls for saxophones, accordion, banjo, and zither. There is only one exact quotation, though: "The Maiden's Prayer," a sentimental piano-parlor favorite of the mid-nineteenth century. It is hard to think of any music more intimate than the strange, sparse, poignant love duet (the "Crane Duet") in which Jimmy and Jenny can only imitate each other, trace each other in canon (they can't catch up to each other). The one thing they cannot do is sing in the kind of harmony we hear in the accompaniment, which is of Bachlike purity. At another extreme, the opera ends with a giant funeral march on a Mahlerian scale that like a juggernaut rolls over and destroys some of the earlier music of the opera. The organization of the opera is intricate—much of the first act is generated from the opening bars, and Weill organizes the span of his 2-1/2-hour score through key relationships, repeated melodies and motives, and recurrent rhythmic cells. Yet the whole thing moves with headlong, accelerating momentum toward catastrophe. Despite the variety of influences, only Kurt Weill could have assimilated them into such a personal and unmistakable voice; like dry ice, this opera both freezes and burns.

There was an organized riot at the premiere of *Rise and Fall of the City of Mahagonny,* and disruptions and demonstrations interrupted subsequent productions in other cities. Some of the opera houses that had signed contracts to present the work backed out. By the end of 1933, it was impossible to perform an opera by a Jewish composer and a Marxist librettist in Germany; both creators had fled the country. The Nazis ultimately destroyed all but one of the printed copies of the score; some important music Weill composed for the opera after the Leipzig premiere has never been found.

The piece barely survived, and was not performed again until the 1960s, when it gradually began to enter the repertory, a decade or so after *The Threepenny Opera.* Both works are now securely established as among the defining artifacts of the twentieth century: the opera bears witness to its follies, tragedies, and horrors in a direct and unflinching way, and it addresses perennial religious, moral, political, philosophical, and, above all, human issues. At the time it was created, it was a work that powerful people did not want the public to experience, and with good reason. Today we ignore it at our own peril.

RICHARD DYER wrote about music in *The Boston Globe* for 33 years and remains active as a writer, lecturer, and teacher.

Artists

ERIK NIELSEN, conductor (TMC Fellow)

Evelyn and Phil Spitalny Fellowship/Dr. Raymond and Hannah H. Schneider Fellowship

Erik Nielsen has returned to Tanglewood this year for his second summer as a Conducting Fellow at the Tanglewood Music Center. Mr. Nielsen is Kapellmeister of Oper Frankfurt in Germany. In the 2007-08 season he conducted approximately thirty performances, including *Lohengrin*, *Tosca*, *Le nozze di Figaro*, *Così fan tutte*, *Die Zauberflöte*, and *Angels in America* (by Peter Eötvös). He will make his London debut with English National Opera in February 2009 with *The Magic Flute*. In 2005-06, Erik Nielsen assisted Christoph Eschenbach in the production of Wagner's *Ring* cycle at the Théâtre du Châtelet in Paris. He recently made his debut with the Stuttgart Radio Orchestra (SWR) and in March 2008 stepped in on short notice with the Frankfurt Radio Orchestra for a program of contemporary works. Mr. Nielsen studied oboe and harp at the Juilliard School and conducting at the Curtis Institute of Music. In 2001 he moved to Berlin as harpist in the Karajan Akademie of the Berlin Philharmonic, where he performed as second harpist and substitute principal harpist.

DOUG FITCH, director and scenic designer

Doug Fitch is an artist/designer who has worked in media ranging from architecture and theater to puppetry and food. At Tanglewood in 2006 he designed and directed Elliott Carter's opera *What Next?*, which was filmed, shown recently at the Museum of Modern Art, and released on DVD. He has designed and staged productions of *Turandot* (Santa Fe Opera), *Das Rheingold* (Royal Opera, Stockholm), and *Hansel and Gretel* (Los Angeles Opera), as well as several productions for the National Symphony Orchestra at the Kennedy Center, including *L'Enfant et les sortilèges* and *Abduction from the Seraglio*. Recently at Bard College, for Dawn Upshaw, he created a double-bill production of *Four Saints in Three Acts* with the world premiere of David Bruce's *A Bird in Your Ear*. At Wolf Trap, for the NSO, he semi-staged a version of *Swan Lake* that utilized an enormous light and shadow show developed with designer Clifton Taylor. Other projects include *Through Roses* with the New World Symphony and symphonic visualizations of Britten's Four Sea Interludes from *Peter Grimes* and *Siegfried* at the University of Maryland, where he is currently artist-in-residence and where, in December, he will perform *Petrushka*. Mr. Fitch's work in concert-theater rekindled a childhood interest in puppetry now finding form as a live-filmed and projected miniature theater of moving pictures. The first production to use this technique was *A Soldier's Tale*, featuring Pinchas Zukerman, principals from the New York Philharmonic, F. Murray Abraham, and Marian Seldes at Avery Fisher Hall and then at the National Arts Centre in Ottawa. The miniature theater is now evolving with a production of *Peter and the Wolf* for the Los Angeles Philharmonic. Other projects have taken him around the world, where he has designed productions in Russia, made sculpture in Japan, furniture in the Philippines, and had a number of exhibitions of drawings and paintings in Germany. His interior architecture includes homes for violinist Joshua Bell and conductor Alan Gilbert. In a traveling exhibition

Cover Singers

If a cover singer appears in place of the originally scheduled performer, an announcement will be made at the time of the performance.

Leocadia Begbick: Nicole J. Mitchell • *Jenny*: Charlene Santoni • *Fatty the Bookkeeper*, *Jacob Schmidt*, *Toby Higgins*: Samuel Read Levine • *Trinity Moses*: Evan Hughes • *Jimmy Mahoney*: Mark Van Arsdale • *Alaska Wolf Joe*: Alan Dunbar • *Moneybags Billy*: Christopher Johnstone

of drawings and painted sculptures collectively entitled *Organs of Emotion*, he proposed a new design for the human anatomy aimed at better serving the life of emotions. For the food projects, please check out orph.us.

YOSHIAKI TAKAO, costume designer

Yoshiaki Takao is an artist whose medium is collage—a technique and philosophy he has employed to produce projects in the realms of interior design, installation art, visual merchandising, furniture, and sculpture. He has also created many works on paper that merge an innate Dadaistic sensibility with contemporary fashion ideals. Mr. Takao began his professional life as a hair and make-up artist, traveling internationally with the fashion world. He later became interested in the sculptural and structural capabilities of steel and began welding metal art furniture. *Mahagonny* is his first production as "official" costume designer. His influences include Joseph Cornell and Johnny Rotten.

CLIFTON TAYLOR, lighting designer

Clifton Taylor has created designs for theater, dance, and opera companies around the world. His work was seen previously at Tanglewood in the 2006 TMC triple-bill opera production of Hindemith's *Here and Back*, Stravinsky's *Mavra*, and (in its U.S. stage premiere) Elliott Carter's *What Next?* Broadway design credits include *Jay Johnson: The Two and Only* (Ovation Award, LA Drama Critics Circle Nomination); *Frozen* (Lortel Nomination), and *Hot Feet* (Henry Hewes Nomination). His designs have been commissioned by leading-edge compa-

Tanglewood Music Center Orchestra
"Rise and Fall of the City of Mahagonny"

Violins
Rena Ishii
David Southorn
Kaoru Suzuki
Jina Lee
David Repking
Yiying Li

Violas
Amelia Clingman
Nicholas Mauro
Derek Mosloff

Cellos
Jeffrey Hood
Kathryn Hufnagle

Double Basses
Evan Halloin
Dylan Palmer

Flutes
Marie Tachouet
Laura Heinrichs

Oboe
Henry Ward

Clarinets
Sonia Sielaff
Ryan Yuré

Bassoons
Natalya Rose Vrbsky
Anne Marie Power

Horns
Russell Bonifede
Lauren Moore

Trumpets
Brynn Rector
Christopher Coletti
Thomas Siders

Trombones
Patrick Pfister
Jeremy Buckler

Tuba
Dennis Nulty

Timpani
Matthew McKay

Percussion
Joseph Becker (traps)
Steven Merrill

Piano
Tatiana Vassilieva
Christopher White

Guitar
Scott Kuney*

Accordion
Matthew Van Brink*

**guest artist*

nies including Opera de Lorraine et Nancy (Châtelet Theater, Paris), Gotham Chamber Opera, American Ballet Theater, and City Center *Encores!*, among many others. Earlier this year Mr. Taylor created the new lighting design for the Boston Pops spring season at Symphony Hall in Boston. In 2002 he was awarded a major grant from the Asian Cultural Council to develop and teach a course in design for the Royal University of Fine Arts in Phnom Penh, Cambodia. In addition, he has led master classes in the United States and abroad. This year, Mr. Taylor is joining the faculty of the Juilliard School in New York.

THOMAS GLUCK, co-set designer

Thomas Gluck is an architect in New York City at Peter Gluck and Partners, a firm of fifty whose work ranges from residential to commercial all over the country, designing as well as constructing nearly all of its projects. Prior to this, he worked for five years in Switzerland for Herzog & de Meuron as the project manager for the newly completed Walker Art Center in Minneapolis, Minnesota. Mr. Gluck received his master of architecture degree from Yale and his bachelor of science degree from Harvard. It was there that he met Doug Fitch and they collaborated on a number of original productions together, including *City Step*, *The Sweating Door Alarm*, and *Anarchitectonics*.

JONATHAN BEYER, baritone (Trinity Moses)

Thelma Fisher Fellowship

Jonathan Beyer has performed with opera companies including Chicago Opera Theater, Fort Worth Opera, Opera Santa Barbara, the Chautauqua Institute, Accademia Verdiana, and Teatro di Verdi. He has also appeared with the Indianapolis Symphony, Lorin Maazel's Chateauville Foundation, Chatam Baroque, Baton Rouge Symphony, the Erie Philharmonic, and the Mozart Académie at Aix en Provence. Mr. Beyer was a national finalist in the 2006 Metropolitan Opera National Council Competition. He was the first-place winner of the Marian Anderson Prize, the Irma M. Cooper Competition, American Opera Society Competition, the Union League Civic and Arts Foundation Competition, and the Bel Canto Foundation. He earned degrees from the Curtis Institute of Music and the Chicago College of Performing Arts at Roosevelt University. Mr. Beyer is currently a Young Artist with the Pittsburgh Opera Center, where next season he will sing Schaunard in *La bohème*, Taddeo in *L'italiana in Algeri*, and Malatesta in *Don Pasquale*.

MISCHA BOUVIER, baritone (Moneybags Billy)

Dr. Raymond and Hannah H. Schneider Fellowship

Mischa Bouvier was born in Alabama and holds degrees from Boston University and the University of Cincinnati. Last summer he sang Jigger in *Carousel* with the Boston Pops under Keith Lockhart while a Fellow at the Tanglewood Music Center and collaborated with the Mark Morris Dance Group for performances of Brahms's *Liebeslieber-Walzer*. This past season, he performed Bach's *Christmas Oratorio* with Pittsburgh's Bach and Baroque Ensemble; Moravec's *Songs of Love and War* with the Long Island Masterworks Chorale and Orchestra; concerts with the Catacoustic Consort viol ensemble in Cincinnati; Wolf's *Italienisches Liederbuch* for the 5 Boroughs Music Festival in New York City; Bach's cantata *Christ lag in Todesbanden* with the Long Island Philharmonic; and Einhorn's *Voices of Light* with Anonymous 4 in Dayton. This fall, Mr. Bouvier will sing Malatesta in *Don Pasquale* and Enrico Ashton in *Lucia di Lammermoor* with Opera in the Heights, and Bach's B minor Mass with the Susquehanna Valley Orchestra.

EVAN M. BOYER, bass (Alaska Wolf Joe)

Ruth and Jerome Sherman Memorial Fellowship/Pearl and Alvin Schottenfeld Fellowship

Evan M. Boyer is currently pursuing a master of music degree in opera from the Curtis Institute of Music, where he has performed King René in Tchaikovsky's *Iolanta*, José Tripaldi in Golijov's *Ainadamar* (2008), Bartolo in *Le nozze di Figaro* (2007), and Mussorgsky's *Songs and Dances of Death* (2008). He recently graduated from Northwestern University, where he performed Don Alfonso in *Così fan tutte* (2006), Prince Gremin in *Eugene Onegin* (2006), and

Der Bauer in Orff's *Die Kluge* (2005). Other performances include Lodovico in *Otello* with the Chautauqua Symphony Orchestra (2007), Seneca in *L'incoronazione di Poppea* (2007), Don Alfonso (2006), and the Marquis in *La traviata* (2006)—all at the Chautauqua Institute. In 2007, Mr. Boyer was awarded the Grand Prize of the Chicago Bel Canto Competition, a Mario Lanza Competition Encouragement Award, and the American Opera Society's Lola B. Fletcher Scholarship. He was heard here earlier this summer as the Captain in the TMCO's concert performance of *Eugene Onegin* led by Sir Andrew Davis.

STEVEN EBEL, tenor (Jimmy Mahoney)
Andrall and Joanne Pearson Scholarship/Bernice and Lizbeth Krupp Fellowship
Steven Ebel has sung with New York City Opera, Opera Delaware, Opera Cleveland, and American Opera Projects. He took second grand prize in the 2007 Concours de Montréal and placed second in the 2005 New York Oratorio Society Solo Competition. In the 2007-08 season he sang Quint in Opera Cleveland's *Turn of the Screw*, the lead role in the premiere of *Man: Biology of a Fall* in NYC, sang recitals in upstate New York and Berlin, was a soloist on a tour of Russia with the Da Capo Chamber Players, sang Jaquino in *Fidelio* with Empire Opera, and was Tamino in *The Magic Flute* as a guest artist with the Cleveland Institute of Music. A devotee of contemporary music, he is co-director of New Music New York (NMNY), where he performs and composes for their annual concerts (www.newmusicnewyork.com). This year he sang the premiere of his song cycle *Look Out* as well as several other



Publicity photo of Lotte Lenya as Jenny, autographed to Weill, Berlin 1932, with the inscription "Für mein Kurti von seiner Jenny, Berlin, d. 29.5.1932" (photo: Elli Marcus)

commissions for NMNY and the Washington Square Contemporary Music Ensemble. This is Mr. Ebel's second summer as a Tanglewood Music Center Fellow; his first summer at Tanglewood was in 2006. For more information please visit www.novoartists.com/ebel.html.

ABIGAIL FISCHER, mezzo-soprano (A Girl of Mahagonny)
Patricia Plum Wylde Fellowship
Abigail Fischer has mastered music from the Baroque era to contemporary works. She has performed with the New York Collegium, Early Music New York, the Rebel Ensemble, and has given world premieres of music by John Zorn, Nico Muhly, Bernard Rands, and the Bang on a Can artists. Recent highlights include the premiere of Lee Hoiby's *This Is the Rill Speaking* with American Opera Projects, the premiere of Peter Westergaard's *Alice in Wonderland* with Center for Contemporary Opera, Dido in Purcell's *Dido and Aeneas* with Bronx Opera, and Continuum's premiere of Probowo's opera *The King's Witch* in Jakarta, Indonesia. Ms. Fischer's other opera roles include Cherubino (Mozart), Mother Marie (Poulenc), Sesto (Mozart), and Mrs. Lovett (Sondheim). She is a graduate of the Eastman School of Music (master of music) and Vassar College (bachelor of arts), and has performed at festivals such as the Banff Centre, Aspen Music Festival, Tanglewood, Opera North, and the Lucerne Festival.

KATHERINE GROWDON, mezzo-soprano (A Girl of Mahagonny)
Eduardo and Lina Plantilla Fellowship
Katherine Growdon has performed extensively in opera, oratorio, and song with a variety of local companies since making the San Francisco Bay Area her home in 2002. Recent engagements include her acclaimed interpretation of Nicklausse in *Les Contes d'Hoffmann*, *Messiah* and the *Christmas Oratorio* with the American Bach Soloists, and Mércèdes in *Carmen* with Portland Opera. In summer 2007 she was a Virginia Best Adams Fellow at the Carmel Bach Festival. Ms. Growdon grew up in Los Angeles; she holds a bachelor of arts degree in comparative literature from Oberlin College, and a master of music degree in voice from the San Francisco Conservatory of Music.

CHRISTIN-MARIE HILL, mezzo-soprano (Leocadia Begbick)
The Everett and Margery Jassy Fellowship/The Hannah and Walter Shmerler Fellowship
Christin-Marie Hill began her musical career as a jazz vocalist in Paris, France. Since transitioning to classical music, she has sung with San Francisco Opera's Merola Program, Minnesota Opera, Lyric Opera of Kansas City, Des Moines Metro Opera, Utah Festival Opera, Pensacola Opera, and the Connecticut Early Music Festival. This season she made her role debut as Ulrica in Verdi's *Un ballo in maschera* and Jezibaba in Dvořák's *Rusalka* with Minnesota Opera. In April she made her Boston Symphony debut in the role of Anna in concert performances of *Les Troyens*, repeating the role for the BSO's opening weekend at Tanglewood last month. Ms. Hill holds bachelor's degrees in French and sociology and a master of music degree in vocal performance from the University of Illinois.

REBECCA JO LOEB, mezzo-soprano (Jenny)
The Edward I. and Carole J. Rudman Fellowship
Rebecca Jo Loeb is currently a graduate diploma candidate at the Juilliard School studying with Edith Bers. Operatic roles include the Third Lady in *The Magic Flute*, Madama Brillante in Cimarosa's *L'italiana in Londra*, Dorothée in *Cendrillon*, Zita in *Gianni Schicchi*, Elmire in *Tartuffe*, Hansel in *Hansel and Gretel*, and Paquette in *Candide* alongside Frederica von Stade. She has attended the Aspen Music Festival and School, and La Musica Lirica in Urbania, Italy. In 2006 she was a Bonfils-Stanton Apprentice at Central City Opera. Last summer as a Fellow of the TMC she sang Carrie in *Carousel* with the Boston Pops and The Spirit/Second Witch in *Dido and Aeneas* with the Mark Morris Dance Group. She was the most recent first-place winner of the Lotte Lenya Competition in Rochester, New York. Ms. Loeb recently made her Broadway debut in the "The Ladies Who Sing Sondheim" benefit also starring Angela Lansbury, Deborah Monk, and other Broadway stars. Upcoming perfor-

mances include a double-bill performance of new one-act operas by Bolcom and Musto in Moab, Utah, and as a guest artist at the Detroit Holocaust Memorial Centre for their annual fundraising dinner.

NICOLE J. MITCHELL, mezzo-soprano (A Girl of Mahagonny)
Surdna Foundation Scholarship
Nicole J. Mitchell is an emerging singer of opera and concert works. This spring she made her American Opera Project debut in Lee Hoiby's *This Is the Rill Speaking*. Adding to her concert repertoire, which includes Verdi's Requiem, she recently performed Brahms's Alto Rhapsody with the Empire Men's Chorus. Earlier this year Ms. Mitchell returned for her second season in Sarasota Opera's Apprentice Program, where she has performed and covered small roles on their main stage. Other performed roles in their scenes program include Augusta in *The Ballad of Baby Doe*, the Mother in *Hänsel und Gretel*, and Abuelita in Falla's *La vida breve*. Ms. Mitchell's New York City Opera debut came in the 2007-08 season in the New York City premiere of *Margaret Garner*, a Richard Danielpour and Toni Morrison collaboration. This is her first summer as a Fellow of the Tanglewood Music Center.

ILEANA MONTALBETTI, soprano (A Girl of Mahagonny)
The Casty Family Fellowship/Tisch Foundation Scholarship
Ileana Montalbetti, originally from Saskatoon, is a graduate of the University of Toronto Opera Division, where she sang the roles of Rosalinde in *Die Fledermaus*, Countess Almaviva in *The Marriage of Figaro*, and the Female Chorus in *The Rape of Lucretia*. Ms. Montalbetti has also appeared as Donna Anna in *Don Giovanni* for Saskatoon Opera and the Toronto Summer Music Academy and Festival, and First Lady in *The Magic Flute* with the Winnipeg Symphony Orchestra. She holds a degree in vocal performance from University of Manitoba School of Music and in the summer of 2005 represented Manitoba at the Kiwanis National Music Festival, placing first in the vocal category. As a soloist, Ms. Montalbetti has been seen in recital with both the Aldeburgh Connection Discovery Recital Series and the Gustin House Recital Series. Upon returning to Toronto, she will be joining the Canadian Opera Company Ensemble Studio program for the 2008-09 season. This is her second summer as a Fellow of the Tanglewood Music Center.

HANA PARK, soprano (A Girl of Mahagonny)
Edward G. Shufro Fund Fellowship/The Felix Braun Memorial Fellowship in honor of Phyllis Curtin
Hana Park, a native of Seoul, South Korea, is a graduate of Seoul National University and is currently pursuing her doctorate of musical arts at Cincinnati College-Conservatory of Music. She has performed the roles of Violetta in *La traviata* and Papagena in *The Magic Flute* in Seoul. She was a featured soprano soloist in Seoul National University's production of Mahler's Symphony No. 4. In America, she has performed the roles of Lucrezia in *Lucrezia Legende* with the CCM Opera Project and has been the soprano soloist for Beethoven's Mass in C with the Asheville Symphony Orchestra. Ms. Park was the recipient of the Italo Tajo Memorial Award at the Corbett Opera Competition at CCM and Grand-Prix and an Audience Award at the Seventh International Lied Competition of Japanischen Schubert-Gesellschaft. Last spring, Ms. Park performed the role of Mimì in *La bohème* at CCM.

ALEX RICHARDSON, tenor (Fatty the Bookkeeper)
Red Lion Inn/Blantyre Fellowship
Alex Richardson makes his Tanglewood debut this summer as a Fellow of the Tanglewood Music Center. He has sung leading tenor roles in operatic works such as *La traviata*, *La bohème*, *Falstaff*, *Albert Herring*, Osvaldo Golijov's *Ainadamar*, and most recently the role of Will Tweedy in Carlisle Floyd's *Cold Sassy Tree*. He has performed in such venues as Santa Fe Opera, Central City Opera, Amarillo Opera, Opera Southwest, Carnegie Hall, Lincoln Center, and Ravinia, and with such ensembles as the Chicago, Atlanta, and Fort Worth symphony orchestras. Concert repertoire includes Beethoven's Ninth Symphony, Stravinsky's

Les Noces, Orff's *Carmina burana*, Mozart's Requiem and C minor Mass, and Handel's *Messiah*, as well as recitals across the country under the auspices of the Marilyn Horne Foundation. Originally from Las Cruces, New Mexico, Mr. Richardson holds degrees from the University of Colorado at Boulder and Manhattan School of Music.

CHARLENE SANTONI, soprano (A Girl of Mahagonny)
Athena and James Garivaltis Fellowship
Charlene Santoni's many opera credits include appearances with Edmonton Opera, the National Arts Centre Orchestra, Opera NUOVA, Soundstreams Canada, the International Vocal Arts Institute, the Centre for Opera Studies in Italy, and the Chamber Orchestra of Sofia in Bulgaria. In addition to her work with the TMC, her engagements include a summer vocal fellowship with the V.O.I.C.Experience Foundation. In the fall, Ms. Santoni will appear as the Queen of the Night in *The Magic Flute* with Opera New Brunswick and as La Charmeuse in *Thaïs* with Pacific Opera Victoria. She can currently be heard singing whistle tones in Canadian composer John Oswald's *Qui*, which is part of a permanent installation at the Royal Ontario Museum in Toronto. Ms. Santoni received a master's degree from the University of Toronto in 2007 under the tutelage of Mary Morrison.

ADAM SATTLEY, tenor (Jacob Schmidt)
Claire and Millard Pryor Fellowship
Adam Sattley, originally from Colorado, earned a bachelor of music degree from Wichita State University and a master of music degree from the University of Colorado. Mr. Sattley has performed roles for Fort Worth Opera, Sarasota Opera, Central City Opera Ensemble, Opera Colorado, Colorado Light Opera,Wichita Grand Opera, Opera Kansas, Dorian Opera Theatre, and the Opera Theatre of Lucca, Italy. Some of his favorite roles include the Witch in *Hansel and Gretel*, Pedrillo in *Abduction from the Seraglio*, and Monostatos in *The Magic Flute*. He has performed as a soloist for the Denver Bach Society, Cantabile Singers, Colorado Springs Conservatory, and Littleton Chorale. He has been a finalist in several vocal competitions, including the Denver Lyric Opera Guild, Florida Suncoast Opera Guild, and the Metropolitan National Council Auditions.

ZACHARY WILDER, tenor (Toby Higgins)
Evelyn S. Nef Fellowship
Zachary Wilder is an avid performer of both early and modern music. He received his bachelor of music degree from the Eastman School of Music studying with John Maloy and Robert Swensen, and his master of music degree from the University of Houston with Katherine Ciesinski. Last summer he made his debut with the Boston Early Music Festival in a trio of roles (Un Zephyr, Un Satyr, and Une Furie) in the North American premiere of Lully's *Psyché*. Mr. Wilder has worked with a number of early music luminaries including Matthew Dirst, Ellen Hargis, Paul O'Dette, and Steven Stubbs, and has performed with the Houston Bach Choir, Houston Choral Society, Ars Lyrica Houston, and Mercury Baroque. Recent roles include Ugone in the Houston premiere of Handel's *Flavio* and Peter Quint in Britten's *The Turn of the Screw*.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
This summer at Tanglewood, the Tanglewood Festival Chorus has sung in Berlioz's *Les Troyens* in concert with James Levine and the Boston Symphony Orchestra, Tchaikovsky's *Eugene Onegin* in concert with Sir Andrew Davis and the Tanglewood Music Center Orchestra, and Mahler's Symphony No. 2 with Bernard Haitink and the BSO, as well as the TFC's annual Prelude Concert led by John Oliver in Sejii Ozawa Hall. Coming up with the BSO later this month are Beethoven's Mass in C with Rafael Frühbeck de Burgos and Beethoven's Ninth Symphony with Christoph von Dohnányi. Following its summer 2007 Tanglewood performances, the chorus joined Mr. Levine and the BSO in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* pro-

gram of its own in Essen and Trier. Made up of members who donate their services, the Tanglewood Festival Chorus was organized in the spring of 1970 by founding conductor John Oliver; it is now the official chorus of the BSO year-round, performing in Boston, New York, and at Tanglewood. It has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. The Tanglewood Festival Chorus can be heard on BSO recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and made his Boston Symphony conducting debut in August 1985.

MEN OF THE TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Tenors
James Barnswell
Brendan P. Buckley
James R. Kauffman
Lance Levine
Henry Lussier *
Glen F. Matheson
Kevin Parker
Guy F. Pugh
Brian R. Robinson
Sean Santry
Peter L. Smith
Stephen E. Smith

Basses
Paulo Cesar Carminati
Matthew Collins
Jeramie D. Hammond
David Kilroy
William Koffel
G.P. Paul Kowal
Timothy Lanagan
Daniel Lichtenfeld
Nathan Lofton
David K. Lones #
Kenneth D. Silber
Peter J. Wender #

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin and Janice Weber, rehearsal pianists

Fellows of the 2008 Tanglewood Music Center

Violin

Sophie Alscher, Karlsruhe, Baden-Württemberg, Germany
Dr. Marshall N. Fulton Memorial Fellowship/ Leo L. Beranek Fellowship

Jessica Blackwell, St. Louis, MO
Rapaporte Foundation Fellowship

Ruby Chen, Toronto, ON, Canada
Doucet and Stephen Fischer Fellowship/ Philip and Bernice Krupp Fellowship

Alissa Cheung, Edmonton, AB, Canada
Dr. John Knowles Fellowship

Ellen Cockerham, Portland, OR
John F. Cogan, Jr. and Mary L. Cornille Fellowship/Richard Smith Memorial Fellowship

Rommel Fernandes, São Paulo, Brazil
Omar Del Carlo Fellowship

Kate Friedman, Oswego, IL
Robert and Luise Kleinberg Fellowship

Fangyue He, Shanghai, China
Dorothy and Charlie Jenkins Fellowship

Brittany Henry, Roseville, MN
Judy Gardiner Fellowship

Jessica Hung, Chicago, IL
William and Mary Greve Foundation- John J. Tommaney Fellowship

Julia D. Hunter, Salt Lake City, UT
Anonymous Fellowship/Gerald Gelbloom Memorial Fellowship

Rena Ishii, Kobe, Japan
Akiko Shiraki Dynner Memorial Fellowship

Kathryn Kilian, West Hartford, CT
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship

Jina Lee, Ithaca, NY
Miriam H. and S. Sidney Stoneman Fellowship

Vieen Leung, Hong Kong, China
Morris A. Schapiro Fellowship

Yiying Li, Beijing, China
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Joseph Maile, Cincinnati, OH
Kingsbury Road Charitable Foundation Fellowship

Jeanine Markley, St. Louis, MO
Steve and Nan Kay Fellowship

David Repking, St. Louis, MO
Max Winder Memorial Fellowship

Laura Scalzo, Setauket, NY
Edward S. Brackett, Jr. Fellowship

David Southorn, Tigard, OR
Harry and Mildred Remis Fellowship

Daphne Tzu-Yin Su, Taipei, Taiwan
K. Fred Netter Memorial Fellowship/ Dorothy and Montgomery Crane Scholarship

Kaoru Suzuki, Westborough, MA
Theodore Edson Parker Foundation Fellowship

Jessica Tong, Toronto, ON, Canada
Robert Baum and Elana Carroll Fellowship

Violeta Vancica, Constanta, Romania
Albert L. and Elizabeth P. Nickerson Fellowship

Marit Vliegenthart, Papekop, Utrecht, The Netherlands
Velmans Foundation Fellowship/ Ethel Barber Eno Scholarship

Saejin Yoon, Seoul, Korea
Donald Law Fellowship

Ainur Zabenova, Almaty, Kazakhstan
Messinger Family Fellowship

Viola

Elizabeth Adams, Cincinnati, OH
Carolyn and George R. Rowland Fellowship in honor of Reverend Eleanor J. Panasevich

Sharon Bielik, Plainview, NY
Country Curtains Fellowship

Jessica T. Chang, Saratoga, CA
Northern California Fellowship

Amelia Clingman, Amherst, MA
Edward H. and Joyce Linde Fellowship

Nicholas Hancox, Wellington, New Zealand
Mr. and Mrs. David B. Arnold, Jr. Fellowship/ Sue and David Rudd Fellowship

Alyssa Hardie, Waco, TX
Michael and Sally Gordon Fellowship

Joshua Kelly, Pittsburgh, PA
Lost & Foundation Fellowship

Jonathan Kim, Philadelphia, PA
William Randolph Hearst Foundation Fellowship

Vincent (Tiantian) Lan, Beijing, China
Luke B. Hancock Foundation Fellowship

Pei-Ling Lin, Taiwan, Taipei
Starr Foundation Fellowship

Ming-Hsin Lu, Tainan, Taiwan
Bill and Barbara Leith Fellowship

Nicholas Mauro, York, PA
Darling Family Fellowship

Derek Mosloff, Thief River Falls, MN
Frederic and Juliette Brandi Fellowship

Yumi Sagiuchi, Great Neck, NY
James A. Macdonald Foundation Fellowship

Cello

Caroline Bean, Lakeland, FL
Naomi and Philip Kruvant Family Fellowship

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Jacob Fowler, Viginia Beach, VA
Clowes Fund Fellowship

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Lia and William Poorvu Fellowship

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Valerie and Allen Hyman Family Fellowship

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Benjamin Krug, Royal Oak, MI
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Penny and Claudio Pincus Fellowship

Elizabeth Means, Huntington Beach, CA
Herb and Barbara Franklin Fellowship/ Marion Callanan Memorial Fellowship

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Fassino Family Fellowship

Michael Unterman, Vancouver, BC, Canada
William F. and Juliana W. Thompson Fellowship

Double Bass

Charles Clements, Westborough, MA
Alfred E. Chase Fellowship

Shawn Conley, Honolulu, HI
Edward G. Shufro Fund Fellowship

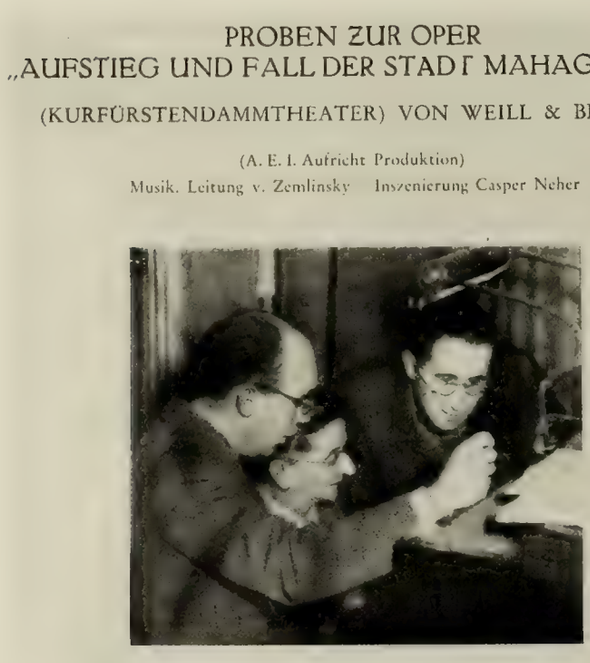
Evan Halloin, De Pere, WI
Pokross/Curhan/Wasserman Fellowship

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George and Ginger Elvin Fellowship

Edward Merritt, Pittsburgh, PA
Jan Brett and Joe Hearne Fellowship

Dylan Palmer, Albuquerque, NM
William E. Crofut Family Scholarship/ Andrea and Kenan Sahin Fellowship

Tyler A. Shepherd, San Antonio, TX
Catherine and Michael Sporn Fellowship



Publicity photo of Weill, Alexander von Zemlinsky (who conducted), and Brecht, taken during rehearsals for a 1931 Berlin production (photographer unknown)

Flute

Jeremiah Duarte Bills, Loomis, CA
Helene R. and Norman L. Cahners Fellowship/ Paul and Lori Deninger Fellowship

Laura Heinrichs, Swarthmore, PA
Haskell and Ina Gordon Fellowship

Sandy Hughes, Portland, OR
Evelyn and Ron Shapiro Fellowship

Marie Tachouet, Portland, OR
Leslie and Stephen Jerome Fellowship

Oboe

Annie Henneke, Tomball, TX
Fernand Gillet Memorial Fellowship

Mary Lynch, Washington, DC
Norma and Sol D. Kugler Fellowship/ Dana and Jesse Lehman Fellowship

Nicholas Stovall, Austin, TX
Catherine and Michael Sporn Fellowship

Henry Ward, Haddon Township, NJ
Steinberg Fellowship/Augustus Thorndike Fellowship

Clarinet

Giancarlo Garcia, McLean, VA
Saville Ryan and Omar Del Carlo Fellowship

Alexis Lanz, Le Vaud, Switzerland
Jacques Kohn Fellowship/Anonymous Fellowship

Sonia Sielaff, St. Paul, MN
Sydelle and Lee Blatt Fellowship/ Marilyn Brachman Hoffman Fellowship

Arno Stoffelsma, Amsterdam, The Netherlands
Edwin and Elaine London Family Fellowship

Bass Clarinet

Ryan Yuré, Los Angeles, CA
BSO Members' Association Fellowship

Bassoon

Ellen Connors, Grand Rapids, MI
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship

Andrew Cuneo, Elmhurst, IL
Denis and Diana Osgood Tottenham Fellowship/Sherman Walt Memorial Fellowship

Anne Marie Power, Santa Monica, CA
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt

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John and Elizabeth Loder Fellowship

Horn

Russell Bonifede, Oak Park, CA
Merrill Lynch Fellowship

Lauren Moore, Richardson, TX
Evelyn S. Nef Fellowship

Matthew Oliphant, Royal Oak, MI
Susan B. Kaplan Fellowship

Timothy Riley, Hebron, CT
Ruth S. Morse Fellowship

James Robertson, Edmonton, AB, Canada
BSAV/Carrie L. Peace Fellowship

Michael Winter, Redlands, CA
Theodore and Cora Ginsberg Fellowship

Trumpet

Christopher Coletti, Staten Island, NY
Charles E. Culpeper Foundation Fellowship

Michael Martin, Marietta, GA
Armando A. Ghitalla Fellowship

Travis Peterson, Milaca, MN
André Côme Memorial Fellowship

Brynn Rector, Albuquerque, NM
Tappan Dixey Brooks Memorial Fellowship

Thomas Siders, Champaign, IL
Miriam Ann Kenner Memorial Scholarship/ Erskine Park LLC Fellowship

Trombone

Jeremy Buckler, Dallas, TX
Mr. and Mrs. Jay Marks Fellowship

Kenneth Moses, Houston, TX
Morningstar Family Fellowship/ Clarice Neumann Fellowship

Patrick Pfister, Golden Valley, MN
Arthur and Barbara Kravitz Fellowship/ Stephen and Persis Morris Fellowship

Bass Trombone

David R. Becker, Kansas City, MO
Rita Meyer Fellowship

Tuba

Dennis J. Nulty, Schenectady, NY
Frelinghuysen Foundation Fellowship

Percussion

Aziz D. Barnard Luce, Westminster, MD
Avedis Zildjian Percussion Fellowship/ Mr. and Mrs. Daniel Pierce Fellowship

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Yegor Shevtsov, Lviv, Ukraine
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Yoko Kida, Ichikawa, Chiba, Japan
Wilhelmina C. Sandwen Memorial Fellowship

Tatiana Vassilieva, Seattle, WA
Felicia Montealegre Bernstein Fellowship/ Kandell Family Fellowship



Costume designs by Yoshiaki Takao for Trinity Moses and two Girls of Mahagonny in the 2008 TMC production of "Rise and Fall of the City of Mahagonny"

Soprano

Allison Angelo, Truro, NS, Canada
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Emily Hindrichs, New Orleans, LA
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Ashley Logan, Miami, FL
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Rebecca Jo Loeb, Glen Ridge, NJ
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Jonathan Beyer, Chicago, IL
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Christopher Johnstone, Cedar Rapids, IA
Richard F. Gold Memorial Scholarship/ Alice S. Kandell Fellowship

Matthew Worth, West Hartford, CT
Linda J.L. Becker Fellowship

Bass-Baritone

Alan Dunbar, Beaufort, SC
Mary E. Brosnan Fellowship

Evan Hughes, Santa Barbara, CA
Jerome Zipkin Fellowship

Bass

Evan M. Boyer, Louisville, KY
Ruth and Jerome Sherman Memorial Fellowship/ Pearl and Alvin Schottenfeld Fellowship

Composition

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Leonard Bernstein Fellowship

Conducting

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Leo McFall, London, England
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The New Fromm Players

The New Fromm Players is an ensemble of musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. These artists will concentrate almost exclusively on this literature, performing works by the TMC Composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.

Brook Ferguson, flute, Pittsburgh, PA
Brent Besner, clarinet, Montreal, QC, Canada
Martin Shultz, violin, Katy, TX
Stephanie Nussbaum, violin, Houston, TX
Gareth Zehngut, viola, State College, PA
Kathryn J. Bates, cello, Concord, MA



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Edmar Castaneda

AUGUST 29–31 LENOX, MA

TANGLEWOOD JAZZ FESTIVAL

OZAWA HALL


Marian McPartland


Donal Fox


Dianne Reeves


Terence Blanchard

FRIDAY 8PM
Edmar Castaneda Trio with special guest Joe Locke
Eliane Elias "Something For You" A tribute to Bill Evans

SATURDAY 2PM
"A Celebration of Marian McPartland's 90th Birthday" with special guests Nnenna Freelon, Mulgrew Miller, and Spencer Day
Live taping for "Piano Jazz" on NPR

SATURDAY 8PM
Donal Fox: Scarlatti Jazz Suite Project with special guest Christian Scott
Dianne Reeves

SUNDAY 2PM
Eddie Daniels Quartet
Mark O'Connor's "Hot Swing" with special guest Jane Monheit

SUNDAY 8PM
Terence Blanchard's "A Tale of God's Will (A Requiem for Katrina)"

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Stu Rosner

Table of Contents

Friday, August 15, 6pm (Prelude Concert)
3 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
Music of Françaix, Epstein, Tower, and Ellington

Friday, August 15, 8:30pm
13 BOSTON SYMPHONY ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS conducting; JANINE JANSEN, violin
Music of Saint-Saëns and Berlioz

Saturday, August 16, 8:30pm
23 BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN conducting; JEAN-YVES THIBAUDET
Music of Glinka, Khachaturian, and Prokofiev

Sunday, August 17, 2:30pm
33 BOSTON SYMPHONY ORCHESTRA
MIGUEL HARTH-BEDOYA conducting; PINCHAS ZUKERMAN, violin
Music of Ravel, Bruch, and Rimsky-Korsakov

"This Week at Tanglewood"

New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events with special guest artists and BSO and Tanglewood personnel. The moderator is director/singer/radio commentator Ira Siff. Please join us for "This Week at Tanglewood" on Friday evenings, continuing through Friday, August 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

Koussevitzky Shed lawn video projections provided by Myriad Productions, Saratoga Strings, NY

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2008 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, August 15, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

ROBERT SHEENA, English horn
TATIANA DIMITRIADES, violin (1st violin in Tower)
CATHERINE FRENCH, violin (Françaix; Epstein; 1st violin in Ellington)
EDWARD GAZOULEAS, viola
JOEL MOERSCHEL, cello

FRANÇAIX — **Quartet for English horn, violin, viola, and cello (1971)**

Allegro vivace
Andante tranquillo
Vivo assai
Andantino
Allegro giocoso

EPSTEIN — **Quartet for English horn, violin, viola, and cello (2007)**

TOWER — ***Night Fields*, for string quartet (1994)**

ELLINGTON — **Three Pieces, arranged for string quartet by Werner Thomas-Mifune**

Zonky Blues
I'm in another world
Pigeons and Peppers

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Steinway and Sons Pianos, selected exclusively for Tanglewood

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In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.



my source for sharing stories from around the globe with people of western New England.
–Maria Hinojosa, *NOW* Senior Correspondent

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"Emmanuel Chabrier is my good master," **JEAN FRANÇAIX** (1912-97) wrote, and it was Chabrier's tradition of charming, witty, and above all entertaining music that Françaix followed. Although younger by more than a decade than the composers banded loosely as "Les Six" (Poulenc, Tailleferre, Auric, Milhaud, Honegger, and Durey; their guiding stars were Cocteau and Satie), Françaix wrote music that could well be compared in mood, scoring, and overall effect with the salon-sparkling miniatures of Les Six's 1920s. Such was the connection that Françaix orchestrated Poulenc's *L'Histoire de Babar* (1945) at the older composer's request in 1962. Like Poulenc, the prolific Françaix was a fine pianist and accompanist who often performed his own works.

Françaix was born in Le Mans, the son of the director of the conservatory there. His talent was recognized early, and he was sent to the Paris Conservatory where he studied with Nadia Boulanger. A piano piece was published at age ten, and wider success as a composer came through performances of such works as the Eight Bagatelles for piano and string quartet, played at the International Society for Contemporary Music Festival in Vienna in 1932. He had a taste for the stage, writing several operas and ballets including the operas *La Main de gloire* (1945) and *La Princesse de Clèves* (1965). He was a brilliant and inquisitive orchestrator, and wrote concertante vehicles for the entire range of orchestral soloists, including a quadruple concerto for flute, oboe, clarinet, bassoon, and orchestra; a concerto for harpsichord, flute, and strings; a guitar concerto, and, among his last works, a concerto for accordion (1993).

The Quartet for English horn and strings comes from relatively late, 1971, but is characteristic of Françaix's work in its use of clever combinations and recombinations and repetitions of small motifs. The syncopated, metrically ambiguous material heard in the violin at the beginning is transformed through each of the piece's five movements, which alternate fast with slow. The strings, for the most part, provide accompaniment figures or imitation of the English horn; the light jazziness of the texture seems to have come straight from the cafés of 1920s Paris.

MARTI EPSTEIN (b.1959), a Boston-based composer, grew up in Nebraska and attended the University of Colorado before attaining her doctorate in composition from Boston University. She was also a Fellow of the Tanglewood Music Center, where she worked with Hans Werner Henze and Oliver Knussen. Her work has been performed frequently in the Boston area and as far afield in the U.S. as Juneau, Alaska, as well as in Europe. She has fulfilled commissions from such organizations as the Fromm Foundation (for her Barcarolle for string trio), New York's Sequitur New Music Ensemble, pianist Kathleen Supové, Juneau's CrossSound Music Festival, and Hans Werner Henze and the City of Munich for the Munich Biennale (the puppet opera *Hero and Leander*), as well as such Boston organizations as ALEA III, the Longy School, Tufts University, and Guerilla Opera (her forthcoming chamber opera *Rumpelstiltskin*). She is currently writing a Concerto for English Horn and Wind Ensemble for BSO English horn Rob Sheena and the Boston Conservatory Wind Ensemble, commissioned by the Conservatory. In addition, her music has been performed by such groups as the San Francisco Symphony, the Frankfurt (Germany) Radio Symphony Orchestra, and Ensemble Modern, among many others. As a teacher, she is a professor of composition at the Berklee College of Music in Boston.

As with most composers but perhaps more concretely than many, Epstein's music is a product of her environment. The expansiveness of the high plains of Nebraska where she was born, and of Colorado where her grandmother lived, seem to have

translated into sonic landscapes embodying the composer's contemplation of such spaces. She writes:

> My music is generally slow-paced. The wide open spaces that I experienced as a child, not so much in my living environment... were and are an integral part of my artistic psyche. I love living in the east, but I long for the space and expanse of the place in my childhood memories. I feel like my music is an expression of that longing.... I want my music to be heard by being listened to carefully. I want it to whisper rather than shout.

Those qualities characterize the composer's Quartet for english horn, violin, viola, and cello (2007), which was written for BSO English horn Rob Sheena. Sheena gave the premiere on November 4, 2007, at First Church in Cambridge with Laura Bossert, violin; Roger Tapping, viola; and BSO cellist Mihail Jojatu. (The same group will reprise the piece at Longy in September.) The premiere took place on a concert marking the inauguration of Epstein's friend and colleague Karen Zorn as President of the Longy School of Music in Cambridge, Massachusetts. The piece is about eight minutes long in one continuous movement, although with several sections as Epstein describes below. Although the quartet's overall mood suggests calm, it is interesting to note that in each of the small gestures that make up the whole there is motion, detail. Dynamics are particularly important, with each small fragment blooming in a little surge of sound, from *pianissimo* to *piano*, or even *niente* (literally "nothing") to *forte* (loud), as though asking the hearer to listen intently at every moment.

THE COMPOSER WRITES ABOUT THE PRESENT QUARTET:

Jean Sibelius is one of my favorite composers; while surface similarities between his music and mine are not obvious, I feel that there is an undercurrent of commonali-


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ty. One of his most beautiful pieces is *The Swan of Tuonela.* I first became acquainted with Rob Sheena's playing in a performance of this piece by the BSO in (I think) 1999. It was the first time I had heard the piece live, and it was one of the most magical performances I had ever heard. Since then, I have heard and admired Rob's playing on many other occasions. When Karen Zorn and I first started discussing the possibility of a piece by me on her inauguration concert, the BSO had just performed the *Swan* again. It, and Rob's luminous performance of it, resonated with me as I composed the quartet.

Quartet is for English horn, violin, viola, and cello. The piece is in five sections; the first and third are chordal, and the second and fourth are canonic. The English Horn defines the texture and gesture of each section; the strings shadow the English Horn both polyphonically and homophonically.

MARTI EPSTEIN

This year, American composer **JOAN TOWER** (b.1938) celebrates her 70th birthday, marked by numerous performances—even more than usual—including a series of concerts devoted to her music at Merkin Hall in New York City this September. *Night Fields* is the second of her pieces to be performed this summer at Tanglewood, the first being *In Memory,* played on July 27 by the Orchestra at St. Luke's, for which Tower served as composer-in-residence for ten years. Tower's career spans over five decades, and her work encompasses a variety of compositional approaches that range from serialism to impressionistic or picturesqe works. *Sequoia,* a tone poem written in 1981 and premiered by the New York Philharmonic, established her place as one of the most important contemporary American composers. Since then, her orchestral music has been performed by literally dozens of American and European ensembles. Much of her earlier chamber music was written for the Da Capo Chamber Players, an important New York-based ensemble of which Tower was a founding member (as pianist), and she has established relationships with many significant chamber ensembles including the Tokyo and Emerson string quartets and the Chamber Music Society of Lincoln Center. Her most famous works include the five *Fanfares for the Uncommon Woman* (for various instrumental combinations), written in response to Aaron Copland's *Fanfare for the Common Man,* as well as the Grawemeyer Award-winning *Silver Ladders* for orchestra and concertos for a number of orchestral instruments including cello, clarinet, and percussion.

Night Fields contains three connected parts—a slow, lyrical middle section between poignant, assertive outer sections. Tower chose the title after the quartet was complete, and rather than drawing literal programmatic parallels to the work, the composer suggests images and moods for consideration:

> *Night Fields,* my first string quartet, is dedicated with affection and admiration to the Muir String Quartet. The title came after the work was completed and

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Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.



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provides an image or setting for some of the moods of the piece: a cold windy night in a wheat field lit up by a bright full moon where waves of fast-moving colors ripple over the field, occasionally settling on a patch of gold.

Tower is well known for composing with specific ensembles and players in mind, and the dedication of *Night Fields* to the Muir String Quartet (founded by BSO principal viola Steven Ansell) suggests that the piece was written to highlight the abilities of the quartet and its individual players. The Muir String Quartet gave the premiere of *Night Fields* in March 1994, in Hancher Auditorium at the University of Iowa.

When one thinks of the most influential figures in the development of American music, many names come to mind, but few have been as significant as **EDWARD KENNEDY "DUKE" ELLINGTON** (1899-1974). Born in Washington, DC, to musical parents, Duke Ellington began to study the piano at an early age, and his fascination with ragtime music helped shape his musical growth. He began his career in the 1910s as a pianist playing both ragtime and jazz and eventually formed his own band along with banjo player Elmer Snowden, saxophonist Otto Hardwick, trumpeter Artie Whestol, and drummer Sonny Greer. As Ellington's band expanded, this core group remained the ensemble's foundation. The hallmark Ellington "sound" (referred to by Billy Strayhorn, the band leader's most noted collaborator, as the "Ellington effect") was created by the composer's ability to write specifically for each band members' individual playing style and facility. As Ellington's orchestra grew, so did the timbral effects, colorful orchestration, and invention in his compositions. His notoriety as one of the most important figures in jazz at the time—second only to Louis Armstrong—was solidified during his tenure as band leader at the Cotton Club in Harlem, New York City, in the late 1920s, followed by a series of successful tours throughout the United States and Europe.

As most listeners are aware, many of Ellington's more than 2000 compositions (many in collaboration with Strayhorn) have survived as staples in the jazz repertoire. Among the best-known are such classics as *Take the 'A' Train, In a Sentimental Mood,* and *Lush Life,* as well as ambitious concert works including *Black, Brown, and Beige* and *Harlem* (*A Tone Parallel to Harlem*). The short pieces on this evening's concert are among Ellington's lesser-known works, written during his creative zenith in the 1930s. The string quartet version of "Zonky Blues," "I'm in another world," and "Pigeons and Peppers" (actually written by his son Mercer Ellington) were arranged



by Werner Thomas-Mifune, a German composer, cellist, and arranger. The three pieces represent contrasting styles of Ellington's dance music. The first is a moderately paced blues that begins homophonically (all four instruments in the same rhythm) and in the second half introduces a solo feature played by the first violin. The other two pieces are slow, the second being dominated by the melody in the first violin punctuated by the syncopated bass. The final piece features a more integrated band-style in which the four instruments cooperate as a unit.

Notes by ROBERT KIRZINGER (Françaix, Epstein)
and MATTHEW D. MORRISON (Tower, Ellington)

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Matthew D. Morrison is the 2008 Tanglewood Music Center Publications Fellow, supported by the Robert J. and Jane B. Mayer Fellowship/Lucy Lowell Fellowship.



Artists

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Before joining the BSO he was English horn player and assistant principal oboe of the Hong Kong Philharmonic (1987-91) and of the San Antonio Symphony (1991-94). With the BSO he has been featured as English horn soloist in André Previn's *Reflections* and Sibelius's *The Swan of Tuonela.* As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

Violist **Edward Gazouleas** joined the Boston Symphony at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. He has performed locally with the Boston Artists Ensemble and Collage New Music.

Born in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Studies with Ronald Leonard at the Eastman School of Music led to a bachelor of music degree with distinction and a performer's certificate. Mr. Moerschel joined the BSO in 1970 and occupied the Sandra and David Bakalar chair until his retirement in 2003. He has appeared as soloist with the Boston Pops and other community orchestras in the Boston area. Mr. Moerschel has performed on numerous occasions as a soloist, chamber musician, and contemporary music cellist with the Wheaton Trio, the Francesco and Amici string quartets, Boston Musica Viva, and Collage New Music. He has been on the music faculties of Wheaton College, Wellesley College, and the Boston University Tanglewood Institute. He currently teaches privately in Boston.

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{ I n t e r m i s s i o n }

BERLIOZ — *Symphonie fantastique*, Episode from the life of an artist, Opus 14

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A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches' sabbath. Larghetto—Allegro

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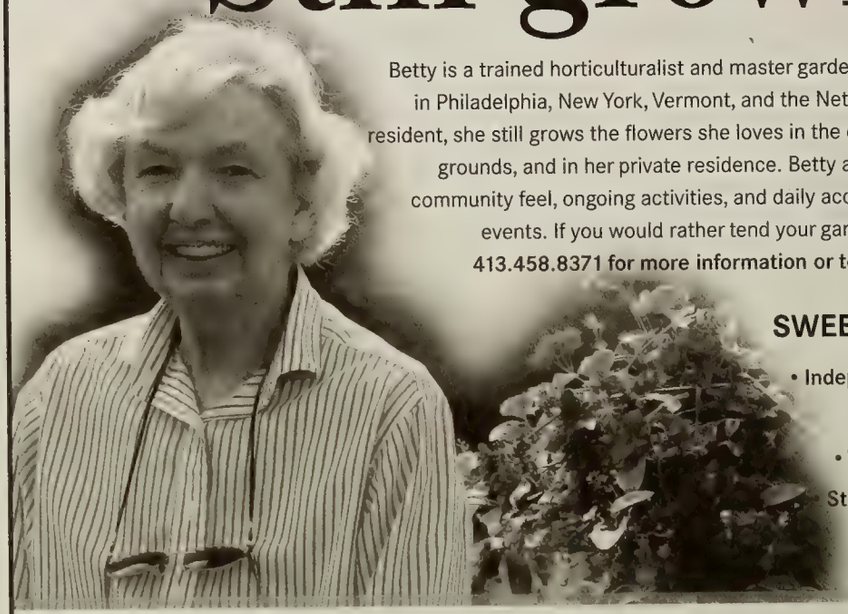
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Camille Saint-Saëns (1835-1921)
Violin Concerto No. 3 in B minor, Opus 61

First performance: January 2, 1881, Châtelet, Paris, Pablo de Sarasate (the work's dedicatee), soloist. *First BSO performance (American premiere)*: January 3, 1890, Arthur Nikisch cond., Timothée Adamowski, soloist. *First Tanglewood performance*: August 10, 1990, Marek Janowski cond., Malcolm Lowe, soloist. *Most recent (and only other) Tanglewood performance*: August 5, 1997, Richard Westerfield cond., Joshua Bell, soloist.

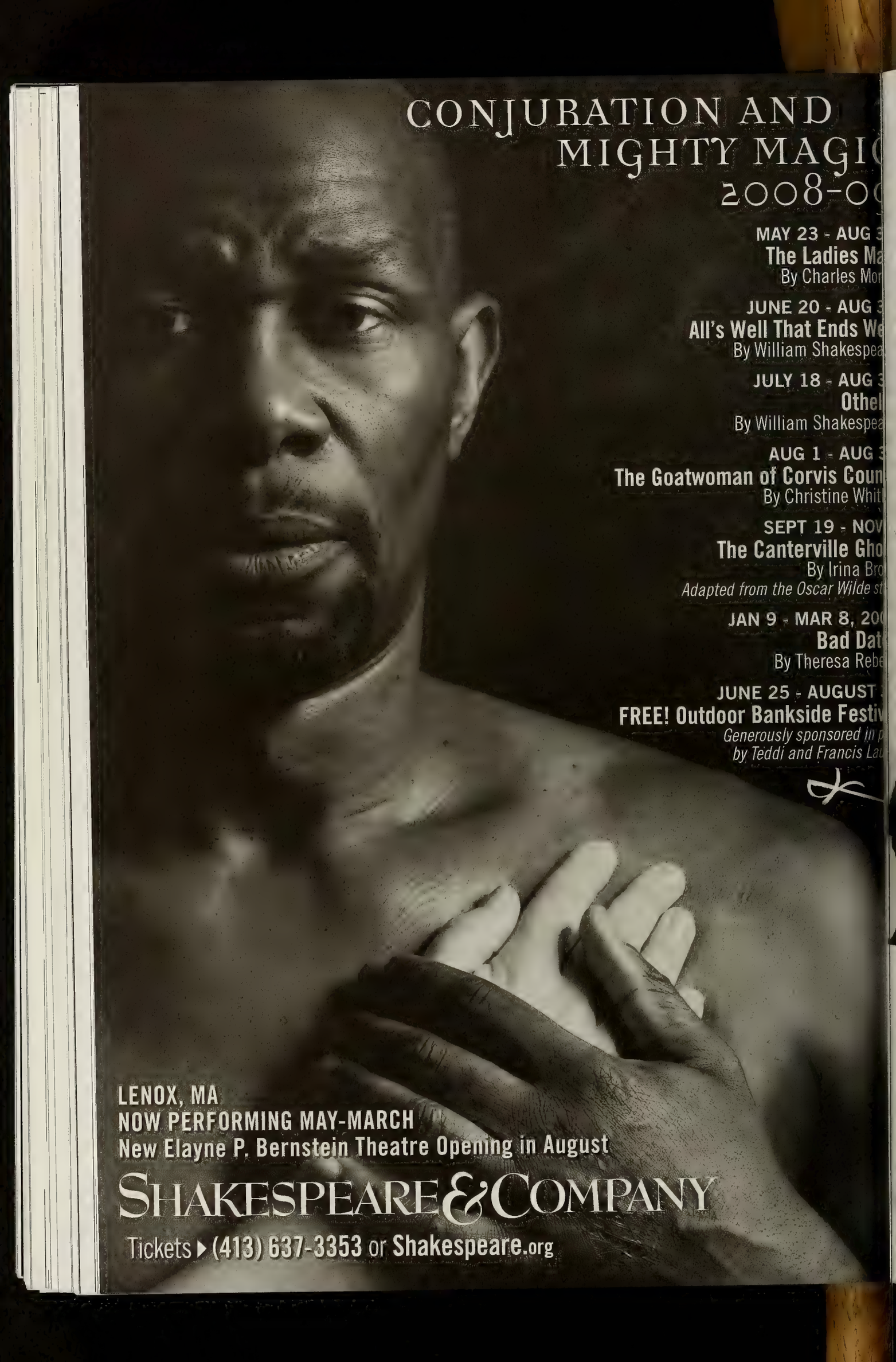


As a young man, Saint-Saëns was dazzling in his quickness, whether in music or almost any other field of study. By the time he was three he had composed his first little piece, and by the age of ten he had made his formal debut as a pianist at the Salle Pleyel in Paris with a program of Mozart and Beethoven concertos (then little heard and not respected in France). As an encore he offered to play any one of Beethoven's piano sonatas from memory.

He learned Latin from a private tutor and quickly made his way through the classics, years later regretting only that he had never had time to learn Greek, too. He became particularly interested in mathematics and the natural sciences, and for the rest of his life he pursued interests in astronomy, archaeology, and geology. He entered the Conservatoire at age thirteen, won prizes as an organist, then studied composition with Jacques Halévy. Although he never won the Prix de Rome, recognition of his creative talents came early. Not without reason, Hector Berlioz, wittiest of Romantic composer-critics, said of him, "He knows everything but lacks inexperience."

In the early years Saint-Saëns was a devotee of the new music of Wagner and Liszt. He defended *Tannhäuser* and *Lohengrin* against the attacks of French critics. He played Schumann in his recitals, then unheard-of in France. Liszt inspired his own significant ventures into the medium of the symphonic poem. He worked on behalf of older composers as well: Bach, Handel, Rameau, Gluck, and Mozart. In short, he was a representative of many of the newest trends in music (even his historical interests made him "modern," since it was just at this time that the discipline of musicology, and its active pursuit of old music, was developing). He was one of the founders in 1871 of the Société Nationale de Musique. Its motto was "*Ars gallica,*" and it promoted the composition of new music by French composers—especially music in the abstract instrumental forms such as symphony, concerto, and string quartet, since the preceding generations had concentrated their attention on the opera, and there were then few outlets for such works (most concert programs were dominated by German classics). The committee members of the Société Nationale included Fauré, Franck, and Lalo. Over the years the organization sponsored premieres of important new works by many of the leading French composers.

Still, Saint-Saëns himself grew increasingly out of touch with the newer music. By the turn of the century he was trying to prevent, rather than promote, performances of works by Debussy, who, he said, had cultivated only an absence of style. His own music became "purer," more linear, in opposition to the coloristic impressionism of Debussy and his circle. The first performance of Stravinsky's *Rite of Spring* in 1913 left him speechless with horror. By the time of his death, he was regarded in France as a hopeless reactionary; younger musicians, of course, tended to forget his many services to music in his earlier years. His neo-classical elegance of musical line and polish of expression were qualities that were no longer in favor. His star subsided in France, though he remained extremely popular in both England and America, where even up to his death he was regarded as the greatest living French composer.


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His admirers called him a second Mozart, though he himself was certainly aware that such a rating was greatly exaggerated. At the same time, he never deserved the scorn of the musicians at the other end of the spectrum, who saw him only as a composer of "bad music well written."

The Third Violin Concerto was composed in the middle of a twenty-year span that saw the creation of most of Saint-Saëns's most popular and successful works, including also the Fourth Piano Concerto, the *Organ* Symphony, *Samson et Dalila*, and *The Carnival of the Animals*. The two earlier violin concertos had been more challenging in their demands on the player's virtuosity, but they were not as rewarding musically as the Third, far and away the most popular of the three. The pellucid clarity of Saint-Saëns's musical thought, based on the traditional concerto procedures, removes any necessity for extended discussion.

STEVEN LEDBETTER

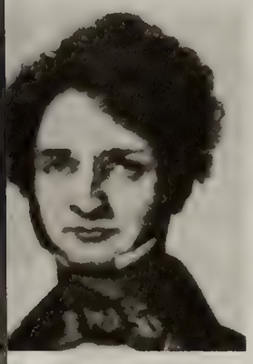
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Hector Berlioz (1803-1869)

Symphonie fantastique, Episode from the life of an artist, Opus 14

First performance: December 5, 1830, Paris, François-Antoine Habeneck cond. *First BSO performances*: December 1885, Wilhelm Gericke cond. (preceded by performances of the waltz and slow movement under Gericke and Emil Paur). *First Tanglewood performance*: August 8, 1948, Eleazar de Carvalho cond. *Most recent Tanglewood performance*: July 14, 2002, Seiji Ozawa cond.

On December 9, 1832—two years after its first performance, and as vividly recounted in his own *Memoirs*—Hector Berlioz won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the *Symphonie fantastique*, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4. (The unfortunate but true conclusion to this seemingly happy tale is that the two were formally separated in 1844.*)



Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in *Hamlet* with a troupe of English actors visiting Paris. By the time of her departure from Paris in 1829, Berlioz had made himself known to her through letters, but they did not meet. By February 6, 1830, he had hoped to begin his "Episode from the life of an artist," a symphony reflecting the ardor of his "infernal passion," but his creative capabilities remained paralyzed until that April, when gossip (later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches' sabbath depicted in the last movement of the *Symphonie fantastique*.

*As Michael Steinberg has written, "Her French was roughly on the level of his English. The whole business was a disaster." By the time they separated, "Smithson had lost her looks, and an accident had put an end to her career. She died in 1854, an alcoholic and paralyzed."

Though Berlioz ultimately came to feel that the titles of the five individual movements—I. Reveries, passions; II. A ball; III. Scene in the country; IV. March to the scaffold; V. Dream of a witches' sabbath—spoke well enough for themselves, he originally specified that his own detailed program be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program's opening paragraph, with its reference to the symphony's principal musical theme:

> A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

The *idée fixe,* as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement's Allegro section. Its appearance "everywhere" in the course of the symphony includes a ball in the midst of a brilliant party; during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist's last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold); and during his posthumous participation in a wild witches' sabbath, following his execution, at which the melody representing his beloved appears, grotesquely transformed, to join a "devilish orgy" whose diabolically frenzied climax combines the *Dies irae* from the Mass for the Dead with the witches' round dance.

Today, nearly 175 years after its first performance, it is easy to forget that when the *Symphonie fantastique* was new, Beethoven's symphonies had just recently reached France, Beethoven himself having died only in 1827. With its much more specific



programmatic intent, Berlioz's work is already a far cry even from Beethoven's own *Pastoral* Symphony of 1808. David Cairns has written that "Berlioz in the 'Fantastic' symphony was speaking a new language: not only a new language of orchestral sound...but also a new language of feeling."

Countless aspects of this score are representative of Berlioz's individual musical style, among them his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick juxtaposition of contrasting harmonies, as in the rapid-fire chords at the end of the March; the telling and often novel use of particular instruments, whether the harps at the Ball, the unaccompanied English horn in dialogue with the offstage oboe at the start of the Scene in the Country, or the quick tapping of bows on strings to suggest the dancing skeletons of the Witches' Sabbath; and his precise concern with dynamic markings. And all of this becomes even more striking when one considers that the *Symphonie fantastique* is the composer's earliest big orchestral work, composed when he was not yet thirty, and that the great, mature works—*Roméo et Juliette, The Damnation of Faust,* the operas *Les Troyens* and *Béatrice et Bénédict* among them—would follow only years and decades later.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

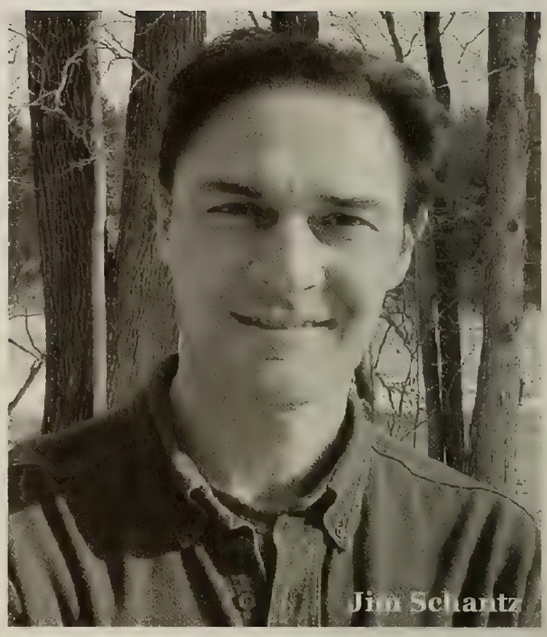
Guest Artists

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude.* He has held conducting posts with the Bilbao Orchestra, the Spanish National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Spanish National Orchestra. He has served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, becoming honorary conductor of the latter ensemble in 1991. He was also chief conductor of the Vienna Symphony Orchestra, music director of the Deutsche Oper Berlin, and chief conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino; since the 2004-05 season he has been music director of the Dresden Philharmonie orchestra. As guest conductor he has led all of the major American orchestras, the Israel Philharmonic, and, in Europe, the Berlin Philharmonic, Munich Philharmonic, the Leipzig Gewandhaus Orchestra, various German radio orchestras, and the five major London orchestras. He is also a frequent guest conductor in Italy, Switzerland, France, Sweden, Norway, Denmark, and Japan, as well as at opera houses and prestigious festivals. His discography includes more than 100 recordings, for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's *Carmina burana,* Mendelssohn's *Elijah* and *St. Paul,* and the complete works of Manuel de Falla, including *L'Atlantida* and *La vida breve.* A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the prestigious Jacinto Guerrero Prize,


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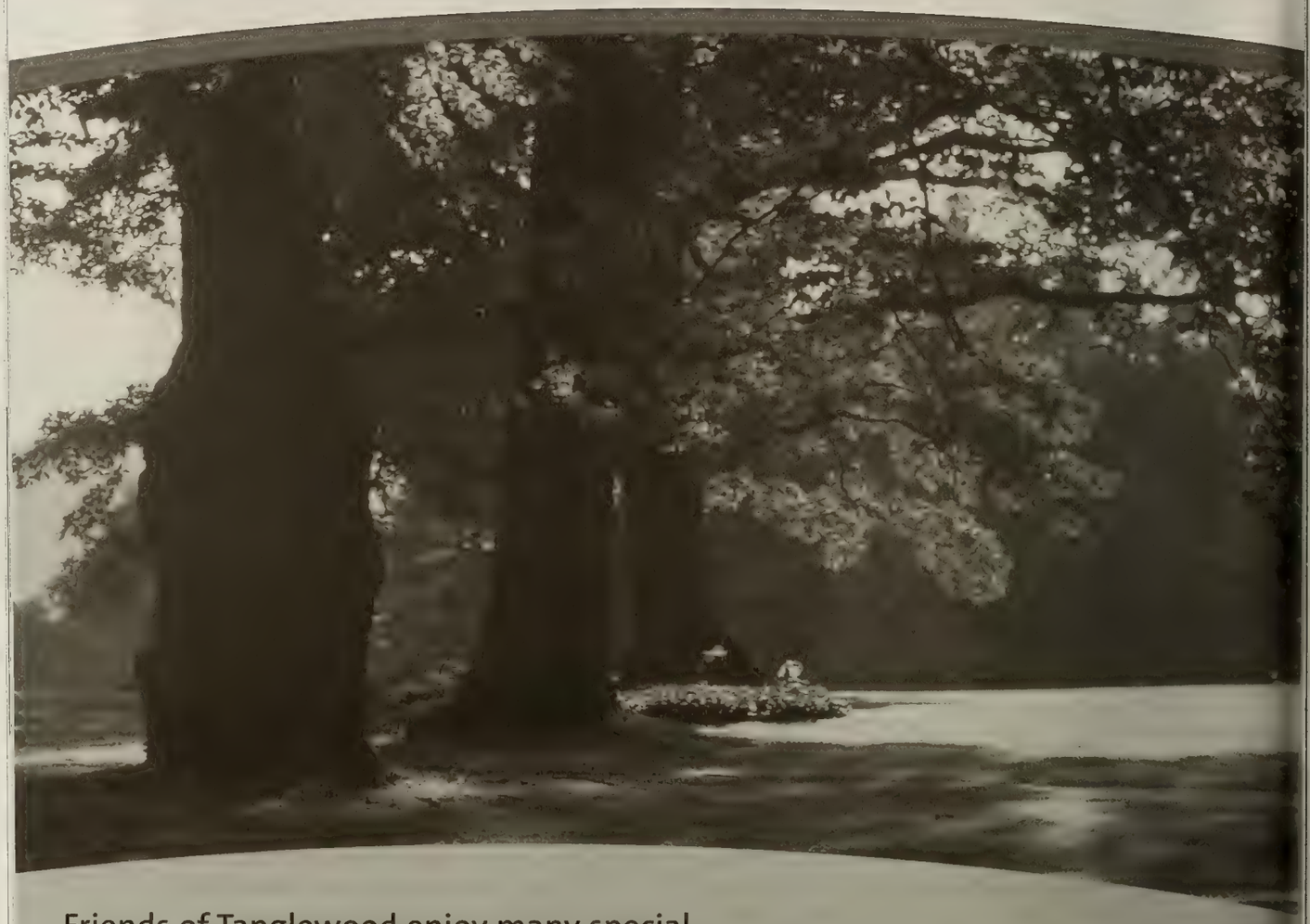
which he received in 1997 from the Queen of Spain. Apart from his regular concerts and tours with the RAI Orchestra Torino and the Dresden Philharmonie, he appears regularly with the Boston Symphony Orchestra leading a wide range of repertoire both in Boston and at Tanglewood. His future commitments include reengagements in Los Angeles, New York, Pittsburgh, Montreal, and Paris, as well as with the Philharmonia in London, the London Symphony Orchestra, and La Scala of Milan. In recent years he has been a frequent podium guest in Boston and also at Tanglewood, where he has led both the BSO and the Tanglewood Music Center Orchestra. He leads the Tanglewood Music Center Orchestra in Ozawa Hall this coming Monday, conducts an all-Beethoven program with the BSO next Friday, and returns to Symphony Hall this fall, in late October/early November, to lead the BSO in a Strauss/Brahms program followed the next week by Orff's *Carmina burana.*

Janine Jansen



Making her BSO debut in this concert, violinist Janine Jansen, a native of Holland, made her debut at the Amsterdam Concertgebouw in 1997, leading to invitations from all over Europe. Her London debut in November 2002, with the Philharmonia Orchestra led by Vladimir Ashkenazy, attracted worldwide attention, and she has since appeared with the Royal Concertgebouw Orchestra, Berlin Philharmonic, London Symphony, New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, and Tokyo's NHK Symphony Orchestra. She has collaborated with such eminent conductors as Lorin Maazel, Valery Gergiev, Riccardo Chailly, Neeme Järvi, Paavo Järvi, Sakari Oramo, Daniel Harding, Mark Elder, Edo de Waart, and Sir Roger Norrington. Ms. Jansen has an exclusive recording contract with Decca (Universal Music Group). Her fall 2007 release featuring Bach's Partita No. 2 and transcriptions of two- and three-part inventions (in which she is joined by violist Maxim Rysanov and cellist Torleif Thedéen) reached the top of the iTunes classical chart in the United States. In the Netherlands, sales of each of her recordings have reached gold status and her debut album went platinum. Highlights of Ms. Jansen's 2008-09 season include performances with the Royal Concertgebouw Orchestra, Orchestre de Paris, Orchester des Bayerischen Rundfunks, Tonhalle Orchester Zurich, Leipzig Gewandhaus Orchestra, Chicago Symphony Orchestra, Boston Symphony Orchestra, and the NHK Symphony Orchestra. She also has tours planned with the Philharmonia Orchestra and Charles Dutoit, the Chamber Orchestra of Europe, the Mahler Chamber Orchestra, the Deutsche Kammerphilharmonie, and the Academy of St. Martin in the Fields. A devoted performer of chamber music, Ms. Jansen established and curates the annual International Chamber Music Festival in Utrecht; since 1998 she has been a member of Spectrum Concerts Berlin, a Berlin Philharmonic chamber music series. Her chamber music partners include Leif Ove Andsnes, Itamar Golan, Jean-Yves Thibaudet, Mischa Maisky, Julian Rachlin, Martin Fröst, and Hélène Grimaud. Since the 2006-07 season she has been part of the "Junge Wilde" Series at the Konzerthaus Dortmund. Janine Jansen studied with Coosje Wijzenbeek, Philipp Hirshhorn, and Boris Belkin. She was previously a BBC "New Generation" artist and in September 2003 received the Dutch Music Prize from the Ministry of Culture—the highest distinction an artist can receive in the Netherlands. She has been the recipient of the Edison Classic Public Award three times and an Echo award for both her 2006 Vivaldi recording and her 2007 Mendelssohn/Bruch album, as well as the NDR Musikpreis for outstanding artistic achievement in 2007. The instrument being used by Janine Jansen is the violin by Antonio Stradivari, Cremona, 1727, "Barrere," on extended loan from the Elise Mathilde Fund through intermediation of the Stradivari Society of Chicago. Please visit www.janinejansen.com for more information.

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GLINKA — Overture to *Ruslan and Ludmila*

KHACHATURIAN — Piano Concerto in D-flat
Allegro ma non troppo e maestoso
Andante con anima
Allegro brillante

JEAN-YVES THIBAUDET

Jean-Yves Thibaudet's appearance this evening is supported by the Florence Gould Foundation.

{ I n t e r m i s s i o n }

PROKOFIEV — Symphony No. 5 in B-flat, Opus 100
Andante
Allegro marcato
Adagio
Allegro giocoso

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Mikhail Glinka (1804-1857)

Overture to *Ruslan and Ludmila*

First performance of the opera: December 9, 1842, St. Petersburg. *First BSO performances of the overture*: March 1894, Emil Paur cond. *First BSO performance at Tanglewood*: July 25, 1958, Pierre Monteux cond. *Most recent Tanglewood performance*: July 16, 2004, Kurt Masur cond.



In 19th-century Russia, where Italian opera was in great vogue and the principal source of musical entertainment, the composers inevitably wrote operas, and being amateurs, lacking in the experience and extensive training necessary to draw the loose ends of this large form into a complete and performable score, they inevitably floundered about among innumerable sketches and alterations, leaving their music in a chaotic state at their death, to be straightened out for publication by their descendants. Such, at least, was the case with composers who swore allegiance to Russian subjects and a Russian handling, avoiding the easy Italian clichés which would have helped them through many perplexing spots. Such were Glinka, Dargomizhsky, Borodin, Mussorgsky. Glinka was the pioneer, and the others owed much to him. *Ruslan and Ludmila*, like its predecessor, *A Life for the Czar*, was a compilation of loose episodes—a dance, an air, a concerted number composed at various times. "As regards music in general and *Ruslan* in particular," the composer wrote to Kukolnik, destined to be one of his librettists, "you must know that my head is like a garden allowed to run wild with weeds."

There were many mishaps in the preparation for the first performance, which took place at St. Petersburg on December 9, 1842, including a substitution in the principal part of Ludmila. There was a chilly reception, with plainly audible hisses. Voin Rimsky-Korsakov, destined brother of the yet unborn composer, wrote, "The music is beautiful, the décor magnificent, but the actors are most unsatisfactory. Petrov as Ruslan is a regular *mujik* and Stepanova sings Ludmila like a cat being strangled. Glinka himself was terribly upset. When he was called out his face was as long as a fiddle."

The plot in principal outline concerns Ludmila, a princess of pagan Russia who disappears and is sought by three suitors—the knights Ruslan and Farlaf, and the

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Tartar prince, Ratmir. Ludmila's hand, according to the decree of the king, her father, is to be bestowed upon him who finds her and brings her home. The knight Ruslan rescues Ludmila from her captor, the magician Chernomor, but their homeward journey is intercepted by Farlaf who casts upon Ruslan a magic slumber and returns with Ludmila to claim her as his bride. Ruslan awakes and arrives in time to become the true prince of Ludmila.

JOHN N. BURK

John N. Burk, whose writings on music included biographies of Beethoven and Clara Schumann, was the Boston Symphony Orchestra's program annotator from 1934 until 1966.

Aram Khachaturian (1903-1978)
Piano Concerto in D-flat

First performances: (with the orchestra part played in a piano reduction) late 1936, in the "Small Hall" of the Moscow Conservatory, with "Alexei Klumov" (apparently a pseudonym of the composer) and Berta Kozels; (with orchestra) July 12, 1937, Moscow, Festival of Russian Music, L. Steinberg cond., Lev Oborin, soloist. *First BSO performance*: October 1943, Serge Koussevitzky cond., William Kappell, soloist (Koussevitzky and Kappell also repeating the work that November in New Haven, Brooklyn, and New York City, and performing it again with the BSO in April 1944 and April 1946). *Most recent BSO performances (in fact the only other BSO performances, after those listed above, until now)*: November 1971, Erich Kunzel cond., Alicia de Larrocha, soloist. *This is the first Tanglewood performance.*



Khachaturian was born in Tbilisi and died in Moscow. His childhood had room for music, but there was no sign of particular gifts. He was the third of four sons of a bookbinder, and he originally intended to study medicine or engineering at Moscow University. But he also applied to Moscow's Gnesin Music Academy to study the cello and was accepted with little formal training because so few students chose the cello as their instrument (piano and violin being far more prestigious) that cellists were in short supply and were given special consideration. Progressing, however, from self-teaching to formal conservatory study, Khachaturian made rapid progress. In three years he entered the composition class and quickly distinguished himself. In 1929 he was admitted to the Moscow Conservatory, where it was suggested that he concentrate on composition instead of performance. There he studied with Myaskovsky. His graduation piece was his Symphony No. 1 (1932-33); it and the 1936 Piano Concerto were instant successes internationally, followed quickly by the 1940 Violin Concerto.

His name and heritage are Armenian, but he never visited that region until 1939. But the trip had a profound effect on his music, which frequently thereafter was filled with melodies and rhythms redolent of his ancestors, most notably in the ballet *Gayne* and the Violin Concerto. Khachaturian's music is richly melodic, orchestrated with a brilliant sense of primary colors. Despite the accessibility of his music, in 1948 he was linked with Prokofiev and Shostakovich in the infamous Zhdanov denunciation for "formalism," the ultimate sin in Soviet music. After making a public apology for his "errors," he concentrated on film scores for a time. But soon after Stalin's death in 1953, Khachaturian became the first prominent Soviet musician to appeal publicly for greater freedom for artists in the Soviet Union.

The denunciation was a ludicrous—if perhaps dangerous—interlude in his life, for Khachaturian was a most unlikely revolutionary. Indeed, for the most part, his work

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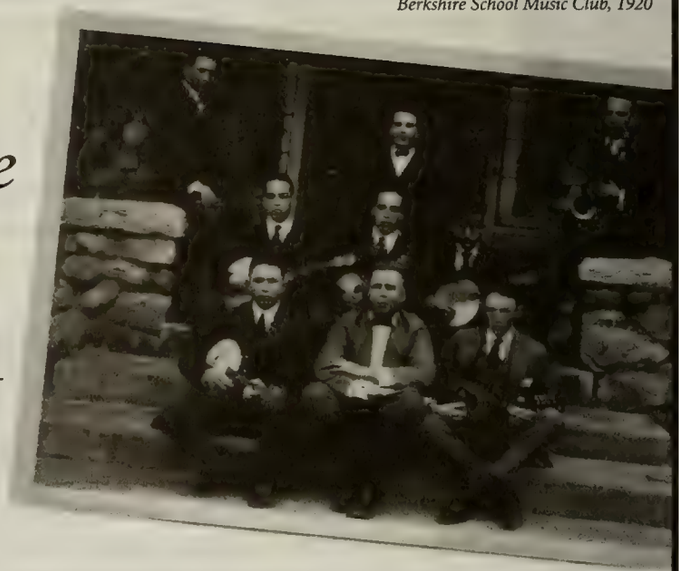
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epitomizes the best qualities of "socialist realism"—directness of style, accessibility to a broad audience, attractive melody, colorful orchestration, crisp and varied rhythms. The Piano Concerto is music of technical brilliance, with frank display passages in the first and last movements. The middle movement was described by Nicolas Slonimsky as "a poetic interlude with a lilting waltz rhythm," Slonimsky also noting that "the orientalism of the concerto is revealed in the scales of eight and nine notes and the consequent emphasis on the small intervals in thematic treatment." Besides its lyricism and general vitality, the slow movement has also been singled out for its folk-like character. There are extended cadenzas in the first and last movements.

STEVEN LEDBETTER and JOHN N. BURK

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Serge Prokofiev (1891-1953)
Symphony No. 5 in B-flat, Opus 100

First performance: January 13, 1945, Moscow State Philharmonic Orchestra, Prokofiev cond. *First BSO performances (first American performances)*: November 1945, Serge Koussevitzky cond. *First Tanglewood performance*: July 28, 1949, Koussevitzky cond. *Most recent Tanglewood performance*: August 11, 2002, Neeme Järvi cond.

Though he never returned to his native country after the Revolution and though he became an ardent American patriot, the legendary Boston Symphony music director (1924-49) Serge Koussevitzky maintained a profound inner identity as a Russian and as such sympathized passionately with the Soviet Union's war effort against the Germans. For this reason, his performances here—often they were American premieres—of the important wartime compositions of Dmitri Shostakovich and Sergei Prokofiev were acts of commitment that went beyond the ordinary range of professional responsibility, ambition, and rivalry with colleagues. Aware of the material difficulties under which Russian composers labored, he regularly arranged to have shipments of music paper sent from Boston to the Soviet Composers' Union, and it gave him particular pleasure to discover that the score of Prokofiev's Fifth Symphony, whose manuscript is now in the Boston Public Library, was written on paper that had made the long round-trip from a store on Boylston Street in Boston.



Prokofiev and Koussevitzky, moreover, had known each other a long time. They had certainly known about each other as far back as 1908 when the thirty-four-year-old Koussevitzky, then the world's leading virtuoso on the double bass and already on the way to his even more important careers as conductor and publisher, repeatedly rejected for publication the scores submitted by the teenage composer. Soon the relationship became more positive. In 1914, Koussevitzky invited Prokofiev to play his Piano Concerto No. 1 at a concert in Moscow, an event that marked the beginning of more than thirty years' devoted sponsorship on the part of the conductor. Between 1916 and 1937, Koussevitzky published many works by Prokofiev, including the *Visions fugitives*, the Third and Fourth piano sonatas, the *Scythian Suite*, the Dostoyevsky opera *The Gambler*, the ballet *Chout*, the *Lieutenant Kije* Suite, and several books of songs. In addition he frequently invited Prokofiev to Boston: the composer appeared with the Boston Symphony as piano soloist in 1926 (Concerto No. 3), 1930 (Concerto No. 2), 1932-33 (Concerto No. 5), and 1937 (Concerto No. 3), and in 1938 he not only played his First Concerto but conducted the suite from his ballet

Chout, the Suite No. 2 from the *Romeo and Juliet* ballet, and the American premiere of *Peter and the Wolf.*

Prokofiev's Third and Fourth symphonies had been by-products of the composer's works for the theater, the former using material from the opera *The Flaming Angel,* the latter from the ballet *The Prodigal Son.* Not since the Second Symphony of 1924 had Prokofiev set out to write a symphony from scratch when, in the summer of 1944, he began a work "glorifying the human spirit...praising the free and happy man—his strength, his generosity, and the purity of his soul." The composer also remarked that he thought of the score as "[crowning] a great period of my work." When he returned to the U.S.S.R. for good in 1933 after a fifteen-year stay in Western Europe, Prokofiev had radically bent his style to suit the imperatives of Soviet theories of art, and, no doubt, to answer some inner needs of his own. His music became more mellifluous, less biting, and surely less inclined to humor, and it can seem downright self-conscious in its concern not to rub the wrong way. Such popular Prokofiev scores of the 1930s as the Violin Concerto No. 2 and the ballet *Romeo and Juliet* impressively demonstrate the possibilities of his new manner.

Discussion of the evolution of Prokofiev's later style has, not surprisingly, become mired in politics. Soviet critics, notably his more or less official biographer, Israel Nestyev, tend to imply that the composer only found himself after he came home; Western critics, especially if they are politically conservative, are inclined to deplore the softening of Prokofiev's music from the '30s on. Prokofiev had little to say about any of this: unlike Shostakovich, he didn't even repudiate his own earlier music. It may be, though, that his statement about the Fifth Symphony as a work that "crowns a great period" refers to what a musician might perceive regardless of political context, which is that here the composer has absolutely mastered his style, speaking his chosen language without self-consciousness, discomfort, compromise, and foreign accent. Even in the nineteenth century, good composers could be baffled by the question of how to confront the sonata style defined by Haydn, Mozart, and Beethoven, how to get at its substance and not just its shell. Here, in the Fifth Symphony, the fifty-three-year-old Prokofiev takes on the challenge with the confidence, the freshness of approach, and the skill of a master.

He begins with a fairly slow movement in richly developed sonata form, picking up from Beethoven (string quartet in F, Opus 59, No. 1, first movement) and Brahms




Tanglewood



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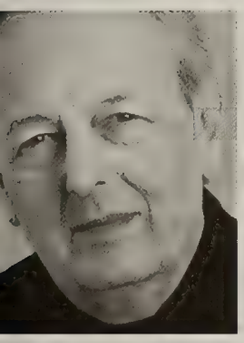
(Symphony No. 4, first movement) the device of seeming to embark upon a formal repeat of the exposition, only to have a dramatic turn of harmony reveal that in fact the development has begun. The scherzo brings back a touch of the old Prokofiev, the wry humorist from whom Shostakovich learned so much. An Adagio at once somber and lyrical is followed by an exuberant finale. From the symphony's first page with its tart octaves of flute and bassoon, to the coda of the finale, with that daring scoring for solo strings, piano, harp, and percussion, all of this is most brilliantly worked out for the orchestra.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Guest Artists

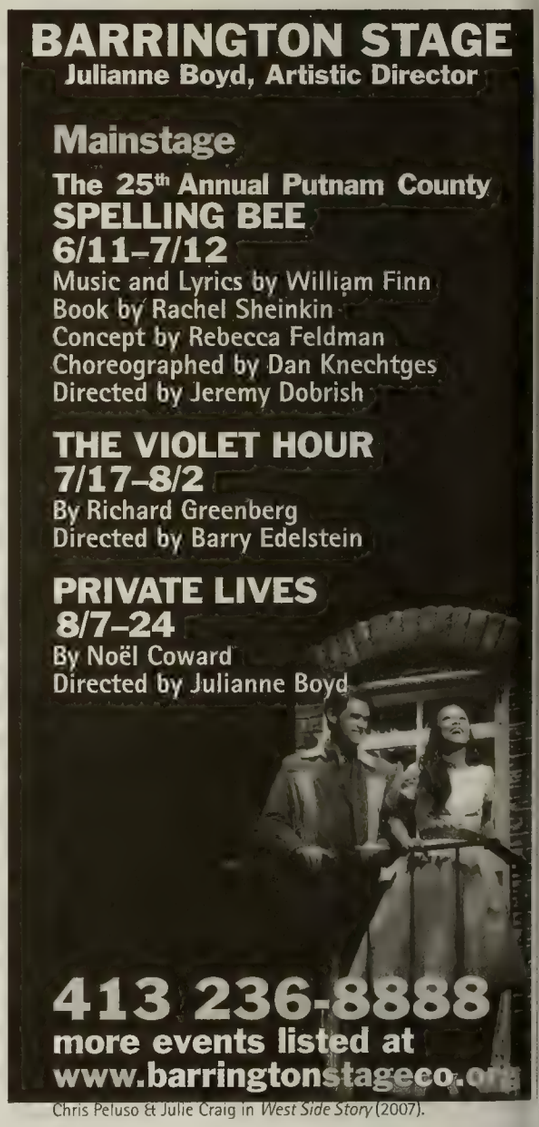
André Previn



Composer/conductor/pianist André Previn holds both the Austrian and German Cross of Merit, was a Kennedy Center honoree for his lifetime achievements, and was knighted by Her Majesty Queen Elizabeth II in 1996. In 2006 he was presented with the Glenn Gould Prize. He has received several Grammys for his recordings and was honored at the 2005 Grammy Awards for his disc with Anne-Sophie Mutter of his own Violin Concerto (*Anne-Sophie*) and Bernstein's Serenade for violin and orchestra, the former recorded with the Boston Symphony Orchestra, the latter with the London Symphony Orchestra. *Musical America* named him "Musician of the Year"; his first opera, *A Streetcar Named Desire*, was awarded the Grand Prix du Disque. A frequent guest both in concert and on recordings with the world's major orchestras, Mr. Previn has also held chief artistic posts with the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, and Royal Philharmonic. As part of a season-long celebration of his 80th birthday, the 2008-09 season brings projects with the Boston Symphony, Philadelphia Orchestra, National Symphony in Washington, D.C., Carnegie Hall, the Orchestra of St. Luke's, Vienna Philharmonic, and NHK Symphony in Japan. As a pianist, Mr. Previn often performs in a trio with Anne-Sophie Mutter and cellist Lynn Harrell, and as a jazz pianist with David Finck. He has given recitals with Renée Fleming and with Barbara Bonney and performs chamber music frequently with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra, London Symphony Orchestra, and Vienna Philharmonic. Mr. Previn's recent successes as a composer have included a work for the Emerson String Quartet and Barbara Bonney commissioned by Carnegie Hall; two works for Anne-Sophie Mutter, both of which they have recorded (*Tango, Song, and Dance* for violin and piano, and his Violin Concerto, written for Ms. Mutter and the Boston Symphony Orchestra); a concerto for violin and double bass, premiered by the BSO with Ms. Mutter and bass player Roman Patkoló; and *Diversions* for orchestra, written for and recorded by the Vienna Philharmonic. His opera *A Streetcar Named Desire*, on a libretto by Philip Littell based on the play by Tennessee Williams, was premiered in 1998 under his direction at San Francisco Opera, with Renée Fleming as Blanche Dubois. The opera was broadcast on television, recorded for Deutsche Grammophon for release on compact disc, and has also been issued on DVD. His second opera, *Brief Encounter*, commissioned by Houston Grand Opera, will be premiered there in

May 2009. A double concerto for violin and viola, written for Anne-Sophie Mutter and Yuri Bashmet, will be premiered in New York in 2009. Other compositions include works written for Vladimir Ashkenazy, Yo-Yo Ma, Janet Baker, Kathleen Battle, Barbara Bonney, and Anthony Dean Griffey. He is currently working on new song cycles for Barbara Bonney and Renée Fleming, and a clarinet sonata for BSO clarinetist Thomas Martin. Since making his BSO and Tanglewood debuts in August 1977, Mr. Previn has appeared with the orchestra frequently here and at Symphony Hall as conductor, pianist, and composer. At Tanglewood in summer 2007 he conducted the BSO, performed as pianist in a chamber music concert with BSO members, and, with guitarist Jim Hall and bassist David Finck, gave a jazz trio concert in Ozawa Hall. This summer at Tanglewood he led the combined forces of the BSO and the Tanglewood Music Center Orchestra in Tchaikovsky's *1812 Overture* to close the annual Tanglewood on Parade gala concert, then appeared as both pianist and conductor with the BSO a week ago during the orchestra's all-Mozart weekend. In October 2008 he returns to conduct the BSO at Symphony Hall in the world premiere of his new "nocturne for orchestra" *Owls*, a BSO commission.



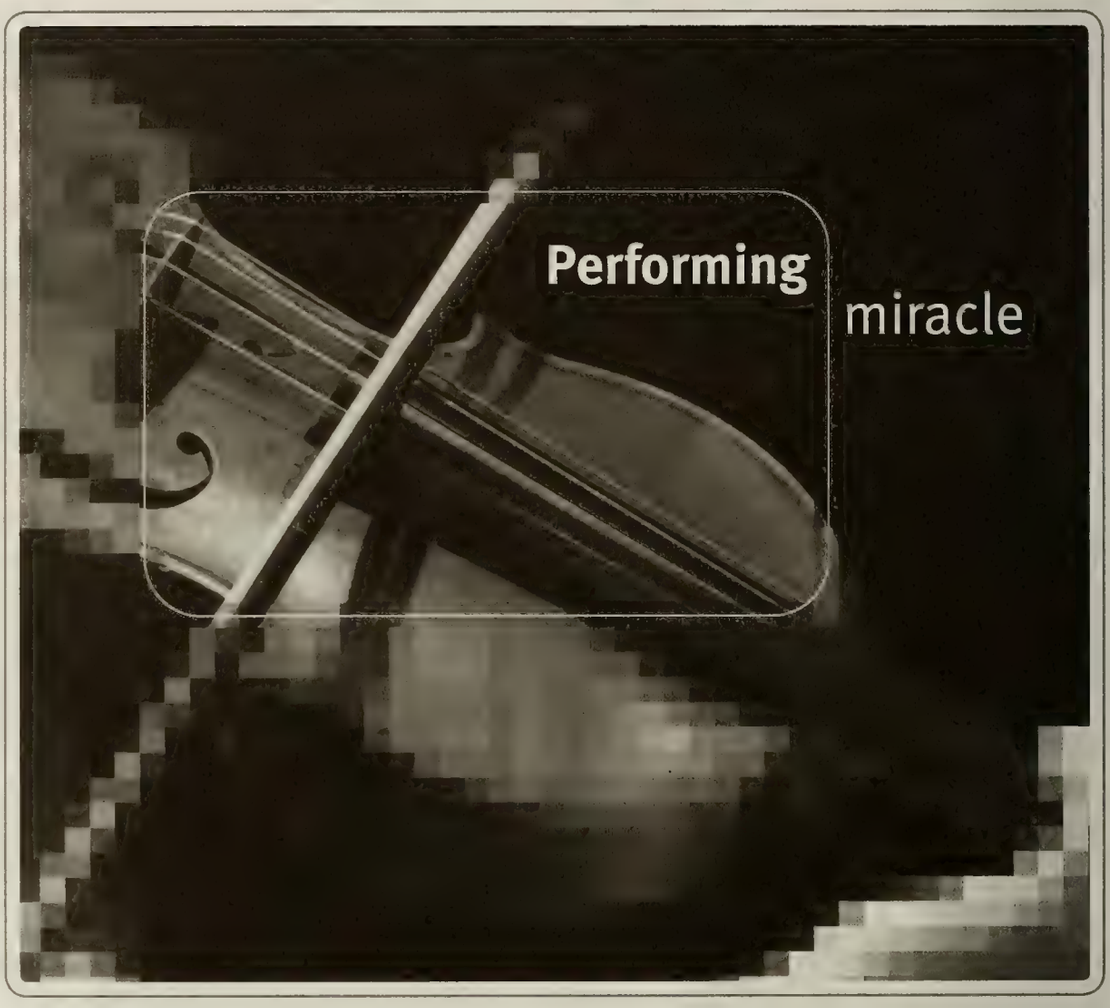


Jean-Yves Thibaudet



Pianist Jean-Yves Thibaudet is sought after by today's foremost orchestras, festivals, conductors, and collaborative musicians. Following summer 2008 appearances at major festivals throughout Europe and the United States, as well as European tours with the New York Philharmonic and the Royal Concertgebouw Orchestra of Amsterdam, Mr. Thibaudet will tour this fall with the London Philharmonic, the Orpheus Chamber Orchestra (including an appearance at Carnegie Hall), the Bournemouth Symphony, and the Kammerorchester Basel. Also during 2008-09 he appears in Europe with the Munich Philharmonic, Rundfunk Sinfonieorchester Berlin, London Symphony, Orchestre de Paris, Dresden Philharmonic, Barcelona Symphony, and Orchestre National de Lyon, and in the U.S. with the New York Philharmonic, Los Angeles Philharmonic, and the symphony orchestras of Boston, Chicago, San Francisco, Colorado, and Charleston. His April 2009 nine-city tour with the Orchestre de la Suisse Romande brings Ravel's two piano concertos and Liszt's Piano Concerto No. 2 to Geneva, Cologne, Aachen, Frankfurt, Berlin, Wiesbaden, Sao Paolo, Rio de Janeiro, and Buenos Aires. He also tours with the Royal Concertgebouw Orchestra and Royal Scottish National Orchestra. Recital appearances take him to Dublin, Madrid, Vienna, and to the Lucerne Festival Piano. An exclusive Decca recording artist, he can be heard on more than forty releases. His latest recording, Saint-Saëns's piano concertos 2 and 5 with the Orchestre de la Suisse Romande, was released in fall 2007. Also released in 2007 was "Aria–Opera Without Words," featuring transcriptions of opera arias by Saint-Saëns, Richard Strauss, Gluck, Korngold, Bellini, Johann Strauss II, Puccini, and others. Mr. Thibaudet was the soloist on the Oscar- and Golden Globe Award-winning soundtrack of Universal Pictures' *Atonement* and on the Oscar-nominated soundtrack of *Pride and Prejudice.* Among his other recordings are Strauss's *Burleske* with the Leipzig Gewandhaus Orchestra, "Satie–The Complete Solo Piano Music," and the jazz albums "Reflections on Duke: Jean-Yves Thibaudet plays the music of Duke Ellington" and "Conversations with Bill Evans." His recordings have earned the Schallplattenpreis, the Diapason d'Or, Choc de la Musique, the *Gramophone* Award, two Echo awards, and the Edison Prize. Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at seven. At age twelve he entered the Paris Conservatory, where he studied with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. He won the Premier Prix de Conservatoire at fifteen and the Young Concert Artists Auditions in New York three years later. In 2001 the Republic of France named him Chevalier de l'Ordre des Arts et des Lettres. In 2002 he was awarded the Premio Pegasus from the Spoleto Festival in Italy, for his artistic achievements and his longstanding involvement with the festival. His most recent accolade is the 2007 Victoire d'Honneur, a lifetime career achievement award and the highest honor given by France's Victoire de la Musique. Jean-Yves Thibaudet made his Boston Symphony Orchestra debut at Tanglewood in August 1992 with music of D'Indy and Franck and has since appeared regularly with the BSO in Symphony Hall as well, most recently for Ravel's Piano Concerto in G at Tanglewood in 2007 and then on the Opening Night and first subscription programs of the 2007-08 season. He returns to Symphony Hall in March 2009 for Liszt's Piano Concerto No. 2 with Yannick Nézet-Séguin conducting the BSO.

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RAVEL — *Rapsodie espagnole*
Prelude à la nuit
Malagueña
Habanera
Feria

BRUCH — Violin Concerto No. 1 in G minor, Opus 26
Prelude: Allegro moderato—
Adagio
Finale: Allegro energico

PINCHAS ZUKERMAN

{ I n t e r m i s s i o n }

RIMSKY-KORSAKOV — *Scheherazade*, Symphonic suite, Opus 35
Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—
Vivace scherzando—Allegro molto
ed animato
Andantino quasi allegretto
Allegro molto e frenetico—Vivo—
Spiritoso—Allegro non troppo
maestoso

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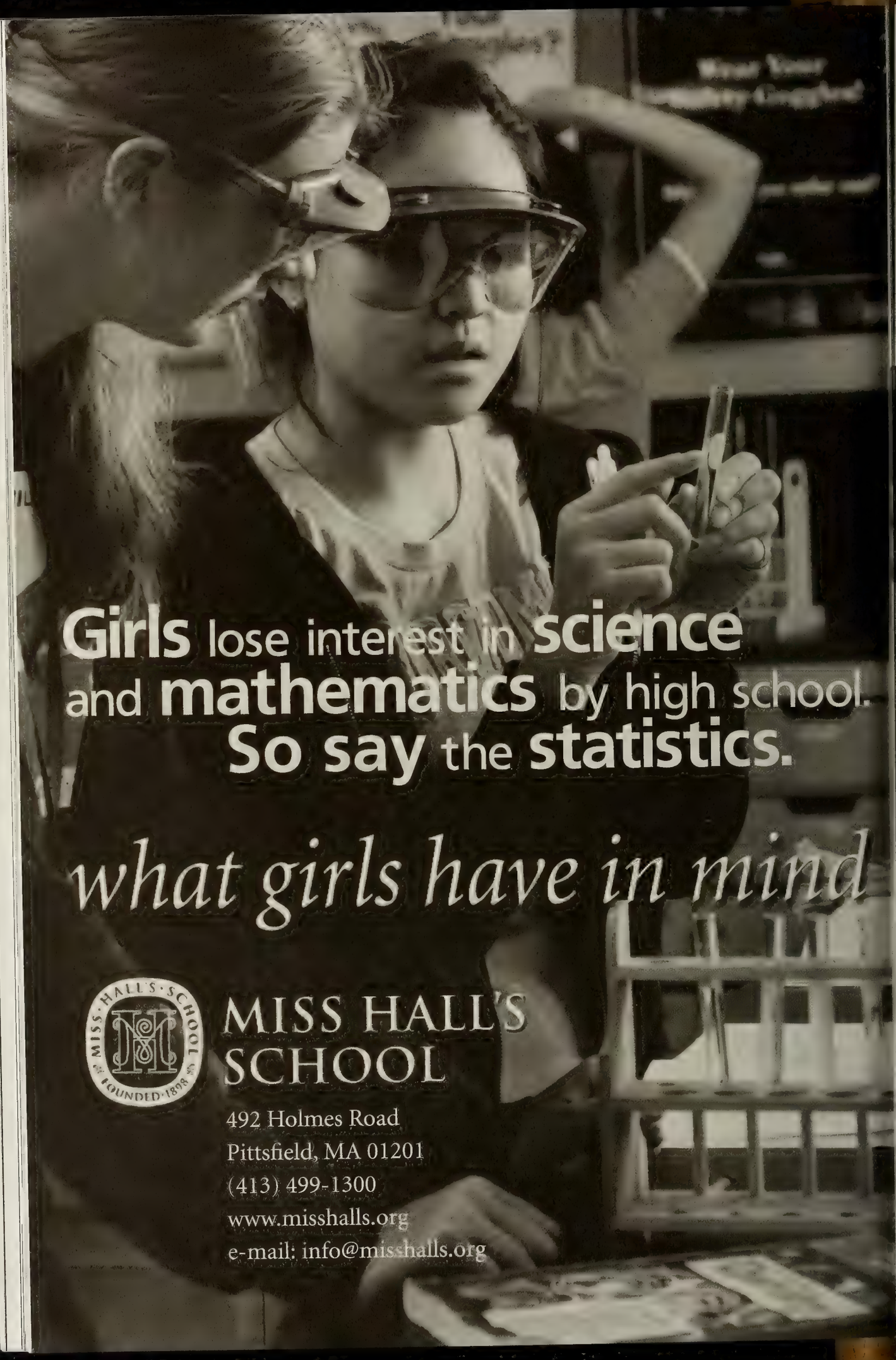
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Maurice Ravel (1875-1937)
Rapsodie espagnol

First performance: March 15, 1908, Paris, Edouard Colonne cond. *First BSO performances*: November 1914, Karl Muck cond. *First Tanglewood performance*: August 2, 1951, Charles Munch cond. *Most recent Tanglewood performance*: July 15, 2001, James Conlon cond.

It has been remarked that the best Spanish music composed in the nineteenth and early twentieth centuries was written by French or Russian composers: Bizet, Lalo, Chabrier, Rimsky-Korsakov, and, later, Debussy and Ravel. For Ravel, at least, this Iberian bent was, in part, genetic, since his mother was Basque and his birthplace was in the Pyrenees only a few miles from the Spanish border. He grew up hearing Spanish rhythms and Basque lullabies, so it is hardly surprising that he should have introduced Spanish elements as exotic and coloristic touches in a number of major works, among them the *Rapsodie espagnole* and the short opera *L'Heure espagnole*, which were composed at almost the same time and played a part in the establishment of his early reputation.



This is not to say that Ravel was unknown before he wrote them. His *Pavane pour une Infante défunte* had already set out on the triumphant march to the popular success it has never lost. A piano piece, *Jeux d'eau*, revealed new possibilities in post-Lisztian keyboard virtuosity. And his string quartet in F established itself firmly in the repertoire almost at once. In addition, Ravel was notorious for a scandal in the administration of the Prix de Rome at the Conservatory, which he had tried for four separate times, in 1901, 1902, 1903, and 1905, without success. (The award was not only prestigious but lucrative as well, a stipend to support him for four years while living at the French Academy in Rome.) By 1905, the last year that he fell within the age limit, he was an established composer, but one whose music was aesthetically quite beyond the ken of the judges. His preliminary choral piece and fugue broke the rules so flagrantly that he was not even admitted to the finals. In any case, the "*affaire Ravel*" quickly mushroomed into a major scandal at the Conservatory; it continued until the director, Theodore Dubois, resigned and was replaced by Fauré and other more open-minded musicians.

Ravel then embarked upon a period of very fruitful composition, including his first opera and his first major orchestral score, both products of the year 1907. For the orchestral work, which became *Rapsodie espagnole*, Ravel went back to a two-piano Habanera he had composed in 1895. He made remarkably few changes in the process of orchestrating it as the third section of his Iberian orchestral suite. Although *Rapsodie espagnole* was his first large orchestral work (not counting an overture called *Shéhérazade*, performed in 1898 and promptly withdrawn by the composer), Ravel seems to have written it in a remarkably short time. He found it hard to work out the new piece in the clamor of his Paris apartment, which he was sharing with his parents and his brother, and accepted an invitation from a Polish couple, Ida and Cipa Godebski, to live on their yacht, where he could avoid unnecessary interruptions. He stayed there the month of August 1907, during which time he composed the bulk of the *Rapsodie*.

The *Rapsodie espagnole* consists of four movements, the first of which, *Prélude à la nuit*, is largely color and atmosphere, night music controlled and spare in its lushness. The spirit of the dance breaks in with the Malagueña, based on a dance style from Malaga (though Ravel treats it with considerable freedom); its characteristic rhythm





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has been employed by many composers to suggest Spain. A reference to the descending four-note theme of the Prelude reappears as a unifying element at the end of the section. The Habanera, too, is a dance with a characteristic rhythm that marks it at once as Spanish (as Bizet had already recognized in *Carmen*). The last movement, Feria, depicts a festival with a variety of tunes all in popular styles, castanets for local color, and a brilliant climax with materials piled up in sonorous confusion.

When the *Rapsodie espagnole* had its first performance, about half a year after its composition, the hall was filled in the usual social strata—the boxes and seats on the floor with the wealthy and socially prominent, the galleries with artists, musicians, and students. Upstairs everyone was prepared to cheer Ravel's new work; downstairs the reaction was, at the least, unenthusiastic. The enthusiasts in the gallery demanded an encore of the Malagueña, and the stentorian voice of composer Florent Schmitt bellowed, "Play it once more for those down below who haven't understood it!" It wasn't long, though, before even the holders of the highest-priced tickets came to regard the work as an endearing showpiece by one of the real masters of the orchestral palette.

STEVEN LEDBETTER

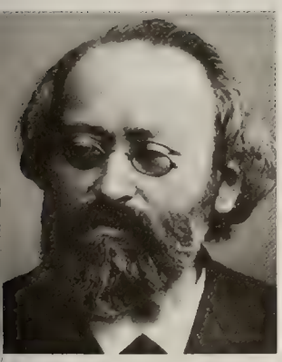
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Max Bruch (1838-1920)

Violin Concerto No. 1 in G minor, Opus 26

First performance: January 5, 1868, Bremen, Karl Martin Rheinthaler cond., Joseph Joachim, soloist. *First BSO performance*: October 1882, Georg Henschel cond., Louis Schmidt, soloist. *First Tanglewood performance*: August 8, 1975, Arthur Fiedler cond., Emanuel Borok, soloist. *Most recent Tanglewood performance*: August 11, 2007, Rafael Frühbeck de Burgos cond., Itzhak Perlman, soloist.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.



Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!"

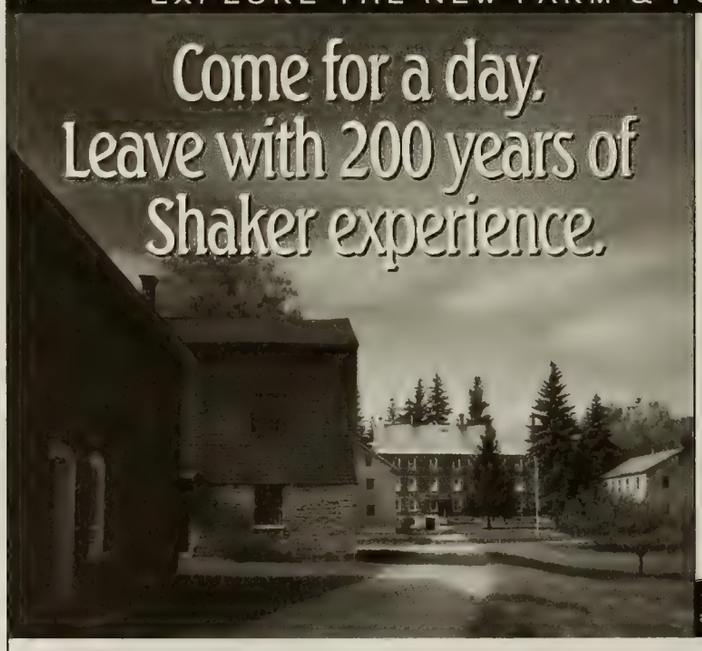
Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work, the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest

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hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as one of the most striking ideas of the work, a passage of great nobility in the midst of the finale's energy.

STEVEN LEDBETTER

Nikolai Rimsky-Korsakov (1844-1908)
Scheherazade, Symphonic suite, Opus 35

First performance: October 28, 1888, St. Petersburg, Rimsky-Korsakov cond. *First BSO performance*: April 1897, Emil Paur cond. *First Tanglewood performance*: August 14, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 19, 2005, Rafael Frühbeck de Burgos cond.

During the winter of 1887-88, Rimsky-Korsakov was engaged in one of his many generous acts of pious devotion to a deceased Russian master: he was orchestrating the opera *Prince Igor*, left unfinished at the death of its composer, Alexander Borodin. A few excerpts played in concert—among them the overture and the famous Polovtsian Dances—demonstrated the effectiveness of the work. He had to put off original composition while engaged in this labor of love, but he did manage to conceive two new orchestral pieces, the working out of which was to be left to the following summer, spent on an estate in Nyezhgovitzy, near Looga. Both of them turned out to be among his best-known compositions. One was based on episodes from *The Arabian Nights*, the other on themes from the *obikhod*, a collection of the most frequently used canticles of the Russian Orthodox Church. Both were finished that summer: the first was *Scheherazade*, Opus 35, and the second was the overture *Svetliy prazdnik* (*The bright holiday*), generally known in English as the *Russian Easter* Overture. As it happens, they were very nearly the last purely orchestral works Rimsky was to write; for the remaining two decades of his life he devoted his attentions almost totally to operatic composition. Moreover they are the last works that he composed with virtually no Wagnerian influence. There was a sudden dramatic change in Rimsky's style the following winter, when he was bowled over by a per-



formance of *Der Ring des Nibelungen* given in St. Petersburg by a German company under the direction of Karl Muck (later to be music director of the Boston Symphony Orchestra), and Rimsky's next opera, *Mlada*, revealed the composer to have been converted into quite the thoroughgoing Wagnerian. (Over a period of years he did work his way back to a musical language of his own; his last and best-known opera, *Le Coq d'or*, shows few traces of his Wagnerian fling.)

The massive collection of tales known as *The Arabian Nights or The Thousand-and-One Nights* is built on a framework reflected in the orchestral score of Rimsky-Korsakov's musical treatment: the Sultan Shakhryar, discovering his wife's infidelity and convinced of the inconstancy and faithlessness of all women, has sworn henceforth to marry repeatedly in rapid sequence, putting each wife to death after the first night in order to avoid another betrayal. To put an end to this bloodbath, Scheherazade, the daughter of the Sultan's most trusted adviser, seeks to become his wife (even though she had been exempted from this fatal rank because of her father's position at the court). She saves her life after her wedding night by telling a story that captures the Sultan's interest, breaking it off just at dawn, with the promise of continuing it the next night. Each night, as she continues, her story puts out roots and branches, becoming an intricate network of tales, some told by characters within other tales, so that at no point do all the stories in progress come to their conclu-







sion. Each day at dawn the Sultan puts off her execution for another day in order to hear the end of the story first. Gradually her seemingly artless and endless series of colorful fairy tales softens the cruel heart of the Sultan, and at the end of one thousand-and-one nights he abandons his sanguinary design and accepts Scheherazade as his one, permanent, loving wife.

Of course, *The Arabian Nights* is much too long a work and much too intricate—in its complex network of tales-within-tales—simply to be translated into music as a storytelling program. Analysts and program annotaters have expended a great deal of ingenuity in attempts to identify precisely which tales Rimsky-Korsakov had in mind, especially since the traditional movement titles are not especially specific: the introduction purports to represent the stern Sultan Shakhryar (in the opening unison phrase) and Scheherazade the storyteller (in the solo violin); the remainder of the first movement is identified with the sea and the ship of Sinbad the sailor; the second movement is the tale of the Prince Kalendar; the third is simply "The Prince and the Princess"; and the finale is a festival at Baghdad and a shipwreck (quite a combination for a single movement!). But it is vain to seek for specific stories as the inspiration for this music. There is, for example, more than one Prince Kalendar with a story to tell in *The Arabian Nights*, and, as the composer himself noted, he did not by any means reserve the very first theme—the so-called "Sultan's theme"—for that grim personage, but rather wove it into the entire fabric of the score without regard to the details of storytelling. It becomes the rolling ocean beneath Sinbad's ship in the first movement, and it appears as an element in the Prince Kalendar's tale, where the Sultan himself does not appear at all.

Even so, the theme presented first (and most often) by the solo violin quite clearly represents Scheherazade herself, telling her colorful tales and here and there inserting her warmhearted personality into them. But the composer, after first specifying



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the traditional titles, wrote in his memoirs, *My Musical Life*, that he had actually removed all hints as to the subject matter of the tales from a later edition of the score. He added that, in composing *Scheherazade*,

> I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of *Scheherazade*? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.

STEVEN LEDBETTER

Guest Artists

Miguel Harth-Bedoya



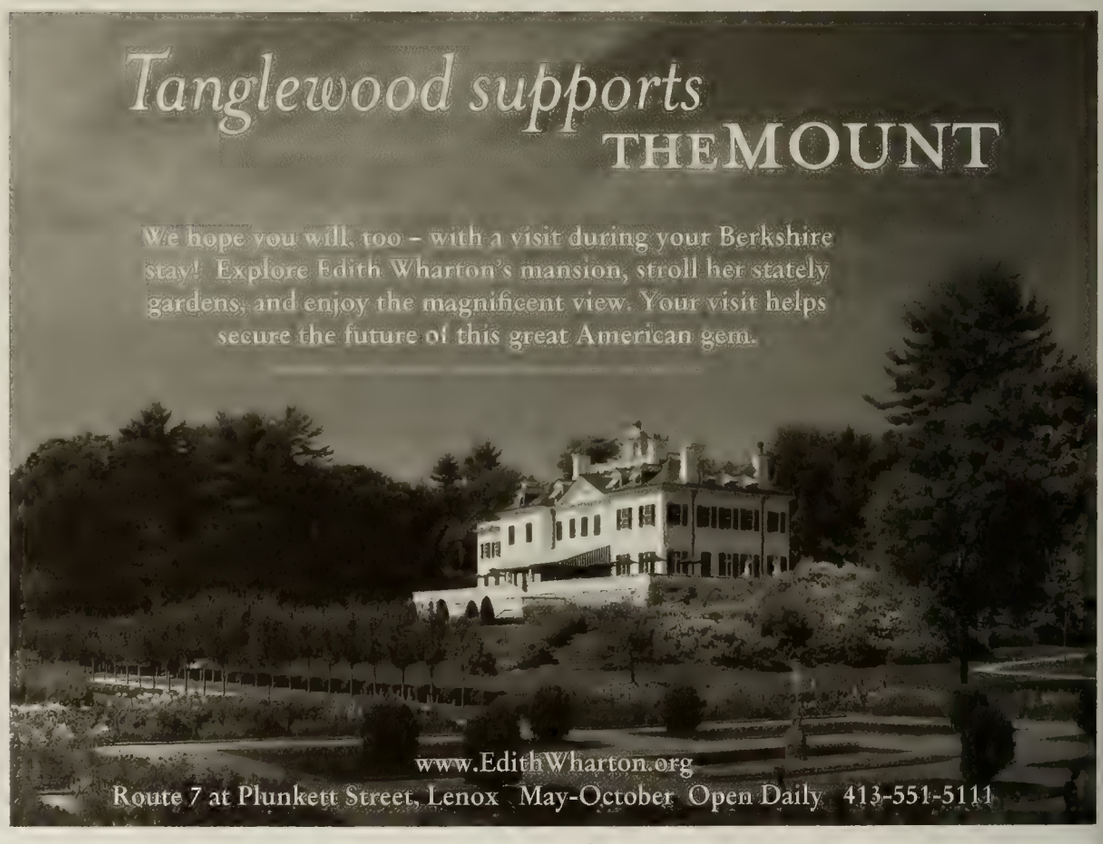
Miguel Harth-Bedoya made his Boston Symphony debut at Tanglewood in July 2003 (leading music of Rossini, Mozart, Golijov, and Kodály) and his BSO subscription series debut (Dvořák's Eighth Symphony and music of Golijov with Yo-Yo Ma) in December 2007. Mr Harth-Bedoya is currently in his ninth season as music director of the Fort Worth Symphony Orchestra. Under his leadership, both the artistic level of the Fort Worth Symphony and its contribution to the cultural life of its community have grown enormously. The orchestra made its Carnegie Hall debut in January 2008; its recently released recordings include an all-Tchaikovsky disc and the first-ever bilingual recording of Prokofiev's *Peter and the Wolf* featuring narrations in Spanish and English with Michael York. Mr. Harth-Bedoya's recordings also include "Sentimiento Latin" with Peruvian tenor Juan Diego Flórez on Decca and "Alma dell Perú," a recording of Peruvian traditional music with the Orquesta Filarmonica de Lima on Filarmonika. An active guest conductor, Mr. Harth-Bedoya has appeared with the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Chicago Symphony, Dallas Symphony, Detroit Symphony, Milwaukee Symphony, Minnesota Orchestra, Montreal Symphony, New York Philharmonic, Philadelphia Orchestra, Saint Louis Symphony, Seattle Symphony, Toronto Symphony, Utah Symphony, and the Saint Paul Chamber Orchestra. In Europe he has conducted the BBC Symphony, Berlin Symphony, Birmingham Symphony, Helsinki Philharmonic, London Philharmonic, Madrid National Orchestra, Munich Philharmonic, NDR Orchestra/Hamburg, Orchestre National de Lyon, Orchestre de la Suisse Romande, Orchestre de Paris, Residente Orchestre in The Hague, Royal Stockholm Philharmonic, Stuttgart Radio Orchestra, WDR Orchestra/Cologne, and the Zurich Tonhalle Orchestra, among others. Festival appearances include Adelaide, Aspen, Avanti (in Helsinki), the BBC Proms, Blossom, the Hollywood Bowl (for which he received an Emmy), Interlochen, the Oregon Bach Festival, Ravinia, and Tanglewood. Recent career highlights include subscription debuts with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, National Symphony, Philadelphia Orchestra, and the Sydney Symphony in Australia. Increasingly in demand as an opera conductor, Miguel Harth-Bedoya has appeared with the Minnesota Opera (*Tosca*) and Santa Fe Opera (Osvaldo

Golijov's *Ainadamar* with Dawn Upshaw). Upcoming and recent debuts include *The Barber of Seville* with the Canadian Opera Company and a new production, directed by Jonathan Miller, of *La bohème* at English National Opera in London. Mr. Harth-Bedoya was associate conductor of the Los Angeles Philharmonic, to which he now returns every year to conduct a subscription week. Winner of the 2002 Seaver/NEA Conductors Award, he has also served as music director of the Auckland Philharmonia, Eugene Symphony, and the Philharmonic Orchestra of Lima. Born in Peru, Miguel Harth-Bedoya makes his home in Fort Worth with his wife and their three children. For more information, please visit www.miguelharth-bedoya.com and www.caminosdelinka.net.

Pinchas Zukerman



Equally acclaimed as a violinist, violist, conductor, pedagogue, and chamber musician, Pinchas Zukerman was appointed music director of Canada's National Arts Centre Orchestra in 1998. He has since made five recordings with the orchestra and has led tours throughout Canada and to the Middle East, Europe, the United States, and Mexico. He also chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music. His 2007-08 season included guest conducting engagements with the symphony orchestras of Pittsburgh, Atlanta, and Colorado and concerto appearances with the New York Philharmonic, Chicago Symphony, and Cincinnati Symphony. He also conducted and performed concertos with London's Royal Philharmonic Orchestra both in Italy and on a U.S. tour. Mr. Zukerman has previously held artistic leadership positions with the Saint Paul Chamber Orchestra, the Baltimore Symphony Orchestra's Summer MusicFest, London's South Bank Festival, the Dallas Symphony Orchestra, and its International Summer Music Festival. He has collaborated in chamber music performances with Daniel Barenboim, Vladmir Ashkenazy, Itzhak Perlman, the Orion and



Tokyo string quartets, the Kalichstein-Laredo-Robinson Trio, Ralph Kirshbaum, Yefim Bronfman, Lynn Harrell, Marc Neikrug, and the late Jacqueline du Pré. He performs each summer at the Santa Fe Chamber Music Festival, and he recently formed the Zukerman Chamber Players, an ensemble that has performed at music festivals in Europe and North America and in several U.S. cities. Their debut recording for CBC Records, "Mozart-Zukerman," was nominated for a 2004 Juno Award. Pinchas Zukerman's discography of more than 100 titles has earned twenty-one Grammy nominations and two awards. His first recording as National Arts Centre Orchestra music director was a 1999 CBC Records release of Vivaldi's *The Four Seasons*. A 1993 BMG Classics recording of three Haydn works, which he made as guest conductor of the orchestra, was reissued in 1998 to honor his appointment as music director. Previous CBC recordings have featured music of Beethoven, Schubert, and Mozart. On television, Mr. Zukerman appeared with the Chicago Symphony in PBS's "Mozart by the Masters" and has been both a performer and presenter at the Grammy Awards ceremony. A frequent performer on "Live from Lincoln Center," he has collaborated with the English filmmaker Christopher Nupen on several series and documentaries. He has appeared on PBS's "Charlie Rose" and on CBC Television's nationwide broadcast celebrating the National Arts Centre's thirtieth-anniversary season. Mr. Zukerman and the orchestra's Middle East tour was the subject of Niv Fichman's documentary "Crossing Bridges." Born in Tel Aviv in 1948, Pinchas Zukerman studied music with his father, first on the recorder and clarinet, and later on the violin. Following studies with Ilona Feher, he came to America in 1962 with the support of Isaac Stern, Pablo Casals, and the America-Israel and Helena Rubenstein foundations. He studied at the Juilliard School with Ivan Galamian and was named first-prize winner of the 25th Leventritt Competition in 1967. He holds an honorary doctorate from Brown University and an Achievement Award from New York's International Center. He has received the King Solomon Award from the America-Israel Cultural Foundation and the Medal of Arts for his leadership in the musical world. He became the first recipient of the Isaac Stern Award for Artistic Excellence in 2002 and in May 2006 was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline. Pinchas Zukerman made his BSO debut as violin soloist in July 1969 at Tanglewood and appeared here most recently in July 2005, in Beethoven's Violin Concerto with the BSO and with the Zukerman Chamber Players in Ozawa Hall. He has also appeared with the BSO on numerous occasions as conductor, most recently here in August 1995.

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Keith Lockhart conducting

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2008 SEASON

KEITH LOCKHART, CONDUCTOR
JOHN WILLIAMS, LAUREATE CONDUCTOR

ARTISTS

Currently in his fourteenth season as Boston Pops Conductor, **Keith Lockhart** surpassed the milestone of his 1,000th Boston Pops concert in 2007. In February 1995, he was named 20th conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 66 television shows, including 38 new programs for PBS's *Evening at Pops*, the annual July Fourth spectacular, and the orchestra's annual holiday special. He has led the Boston Pops on 31 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Since November 2004, he and the Boston Pops have released three self-produced recordings: *Sleigh Ride*, *America*, and *Oscar & Tony*, all available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Music Director of the Utah Symphony since 1998, he will conclude his tenure there after the 2008-09 season. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart has assumed that position with the North Carolina summer educational institute and festival. As a guest artist, he has conducted major symphony orchestras in North America and the Far East, as well as the Royal Scottish National Orchestra, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He has since returned there for *Madama Butterfly* and this year leads Offenbach's *Tales of Hoffmann*. Visit www.keithlockhart.com for further information.

Dubbed "The Last Leading Man" by *The New York Times*, **Brian Stokes Mitchell** is the quintessential musical theater performer, yet his work on the big and small screens as well as in concert halls has been equally acclaimed. His recent performances as a solo vocalist include sold-out evenings at the Hollywood Bowl, Disney Hall, Jazz at Lincoln Center, Tanglewood, Ravinia, Symphony Hall, and his recent solo debut at Carnegie Hall. Previously at Carnegie Hall he was Emile de Becque in a concert version of Rodgers and Hammerstein's *South Pacific*, which was aired on PBS's "Great Performances" and later brought to the Hollywood Bowl. Stokes made his cabaret debut in 2005 in Manhattan at Feinstein's at the Regency in *Love/Life*, which subsequently transferred to Broadway's Vivian Beaumont Theater and earned him a 2006 Nightlife Award. He was most recently on Broadway in the revival of *Man of La Mancha*, as Cervantes and Don Quixote (Tony nomination and Helen Hayes Award). His performance as Fred Graham and Petruchio in the revival of Cole Porter's *Kiss Me, Kate* earned him Tony, Drama Desk, and Outer Critics Circle awards. The actor was also Tony-nominated for his performance as Coalhouse Walker, Jr., in *Ragtime* and for his dramatic turn as the title character in August Wilson's *King Hedley II*. Other Broadway outings include *Kiss of the Spider Woman*, *Jelly's Last Jam* (in which he replaced Gregory Hines), David Merrick's *Oh, Kay!*, and *Mail* (Theatre World Award for Outstanding Broadway Debut). In 1998 he won the Drama League's Distinguished Performance Award, the nation's oldest theatrical honor, for *Ragtime*. His recent self-titled CD (Playbill Records) has earned rave reviews. For more information please visit www.Brianstokes.com.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART | CONDUCTOR
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Selections to be announced from the stage

INTERMISSION

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Love Theme from *On the Waterfront*	Bernstein
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Selections to be announced from the stage

***Queen Mary 2*® Welcomes the Boston Symphony Chamber Players, Sponsored by Cunard® Line**

The BSO is delighted to announce that Cunard® Line, the Official Cruise Line of the BSO, is continuing its commitment to support both the 2008 Boston Pops at Tanglewood series and the Tanglewood Jazz Festival this summer. To celebrate the partnership between these two venerable organizations, the Boston Symphony Chamber Players will be performing on board the magnificent *Queen Mary 2* on her Transatlantic Crossing from New York to Southampton, England, from September 4 through September 10, 2008. BSO members Malcolm Lowe, Steven Ansell, Martha Babcock, John Ferrillo, and Richard Svoboda, joined by pianist Randall Hodgkinson, will perform three hour-long concerts of favorite chamber repertoire during the six-day crossing, with musical insights provided by BSO Artistic Administrator Anthony Fogg. For further information regarding the Boston Symphony Chamber Players' *Queen Mary 2* crossing, please contact the BSO Corporate Sponsorships Office at (617) 638-9270.

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Laureate Conductor

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Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
Paul MacDowell
James Orent
Maynard Goldman

second violins
Clayton Hoener
Colin Davis
Susan Shipley
Julie Leven
Pattison Story
Dorothy Han
Melissa Howe
Stacey Alden
Liana Zaretsky
Kay Knudsen

violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

cellos
Ronald Lowry
William Rounds
Kevin Crudder
Jennifer Lucht
Eugene Kim
Toni Rapier
Miriam Bolkosky
Marc Moskovitz

basses
Robert Caplin
Barry Boettger
Gregory Koeller
Elizabeth Foulser
George Speed
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oboes
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AUGUST 20–21, 2008

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Rarely has a group so small impacted so passionately and positively the tastes and lives of so many.

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Senior Vice President, Columbia Artists Management*

*CAMI has proudly represented the Beaux Arts Trio for all of its 53 seasons

In Tribute to Menahem Pressler and the Beaux Arts Trio

There are so many great talents born among us. But in the end it is not really about having the talent. It's about having the fortitude and the commitment to accept what God has given you and stand up for it—and never, ever step back.

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As one of the many fortunate international venues presenting the Beaux Arts Trio over its 53-year history, the Library of Congress has been privileged in enjoying a long, cordial, and comprehensive experience of this seemingly not-altogether-human ensemble. For exactly 50 of those years, the Beaux Arts has performed in the Coolidge Auditorium, with a roster of more than 100 concerts, many national broadcasts, and notable commissions. Flowering from a January 1958 concert when this now-revered group was still the Beaux Arts Trio of New York, the relationship became a residency and an important measure of the Library's commitment to artistic excellence. Our audiences have intimately observed a level of artistry that has influenced so many musicians, welcoming each new member in the Trio's incarnations, and watching the blossoming of the Beaux Arts over two generations. Only a very few ensembles will rival the Beaux Arts Trio in longevity—and legacy. Luminous and transcendent in its lifetime of extraordinary performances, the Beaux Arts Trio has given us a great and lasting joy.

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Senior Producer for Concerts and Special Projects
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ROB GIBSON
Executive & Artistic Director, Savannah Music Festival

A Message from Menahem Pressler


Marco Borggreve

It's bittersweet to be here this night. But...the bitter is much smaller than the sweet. Because when it comes to a closure, when it comes to end, it should end on a high. That we remember the Beaux Arts Trio for what it has stood for all these years: That's the one thing I'm very proud of—because from the time of Guilet and Bernie and Izzy and later, until Young Uck came in, which was really very important to me, and then with Antonio and, finally, Daniel, it has now become what I really wanted the Trio to be—so that at this very end the Trio seems to me at its best, because it is so united and unified, and it's striving as chamber groups should—together—to give the message. It is not about me, it's not about you, it's not about him, it is about "Us," speaking in the words of Schubert, of Kurtág, of Beethoven and Dvořák and Mendelssohn and Brahms.

What I found wonderful in our last full tour of the United States, three months ago, April 2008, was that while we were playing every night—eighteen concerts in twenty days—that we were really committed to doing this. We were rehearsing with the seriousness and with commitment and with desire to do better and to go deeper into the material with each concert. And here, speaking of our commitment, I must state my gratitude for all of our friends, our ever-loyal presenters, and our managers, specifically Doug and Denise, who have been our guiders to this night.

How do I feel at this final concert now? Because of all my colleagues and all these years of the existence of the Beaux Arts Trio—I feel loving because of it all.

The Beaux Arts Trio: Over the Decades

Year	Piano	Violin	Cello
1955	Menahem Pressler	Daniel Guilet	Bernard Greenhouse
1969		Isidore Cohen	
1987			Peter Wiley
1992		Ida Kavafian	
1998		Young Uck Kim	Antonio Meneses
2002		Daniel Hope	

"At concerts of the Beaux Arts Trio, you get the feeling of being with friends of a special kind."
Boston Globe

"They created such a vivid and seductive world that listeners could not help but leave their troubles at the door."
Baltimore Evening Sun

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Cover photo by Marco Borggreve

Beaux Arts Trio



Marco Borggreve

The Beaux Arts Trio, having set the standard for performance of piano trio literature, presented its final North American tour this past April. Its farewell American concerts take place this week, the present Tanglewood performances having been preceded by concerts at the Ravinia Festival on Monday and Tuesday. The Beaux Arts Trio made its public debut on July 13, 1955, at the Berkshire Music Festival (now Tanglewood), where the ensemble celebrated a highly successful 50th Anniversary Season in 2004-05. The trio's most recent Tanglewood appearance was in July last summer, when they performed Beethoven's Triple Concerto with the Boston Symphony Orchestra led by Hans Graf. The Beaux Arts Trio—pianist and founding member Menahem Pressler, violinist Daniel Hope, and cellist Antonio Meneses—has performed for enthusiastic audiences around the world, including New York, Boston, Chicago, Washington, D.C., London, Paris, Berlin, Munich, Vienna, Amsterdam, Moscow, Tel Aviv, Tokyo, Hong Kong, and Sydney. Chosen as *Musical America*'s "Ensemble of the Year" in 1997, the group has performed over 100 concerts and master classes each year. Founded by Menahem Pressler, violinist Daniel Guilet, and cellist Bernard Greenhouse, the ensemble has featured, along with Mr. Pressler, violinist Isidore Cohen, cellist Peter Wiley, violinist Ida Kavafian, and violinist Young Uck Kim. Cellist Antonio Meneses became a member in 1998, and violinist Daniel Hope was announced as the trio's newest member in April 2002. The Beaux Arts Trio has performed in annual concert series for such institutions as the Metropolitan Museum of Art in New York, the Celebrity Series of Boston, and the Library of Congress (where it was in residence) as well as the major chamber music series of San Francisco, Vancouver, Denver, Portland, Kansas City, Louisville, Saint Paul, Detroit, Philadelphia, Toronto, Cambridge, and New York, and festival appearances including Mostly Mozart, Caramoor, Ravinia, Tanglewood, Ottawa, and Orford. The group's regular performances at universities include appearances at Harvard, Princeton, Yale, Johns Hopkins, Berkeley, the University of Illinois at Champaign-Urbana, and the University of Michigan in Ann Arbor. The group's annual international engagements include the festivals of Edinburgh, Lucerne, Vienna, Helsinki, Warsaw, Hong Kong, and Israel. Among recent premieres are Ned Rorem's *Spring Music*, George Rochberg's *Summer, 1990*, and David N. Baker's *Roots II*. Three new works—by György Kurtág, Mark-Anthony Turnage, and Jan Müller-Wieland—were commissioned for the ensemble's 50th Anniversary Season. The Beaux Arts Trio's recordings on Philips Records encompass the entire piano trio literature and have won many international awards. In the fall of 2004, the trio's current membership released its first recording on Warner Classics (works by Mendelssohn and Dvořák),

and Universal Classics released a two-disc anniversary compilation from the Philips catalogue. The ensemble's latest recording, also on Warner Classics and released in January 2006, is of Shostakovich's Piano Trios 1 and 2.

Menahem Pressler, founding member and pianist of the Beaux Arts Trio, has established himself among the world's most distinguished and honored musicians during a career spanning five decades. His career was launched after he was awarded first prize at the Debussy International Piano Competition in San Francisco in 1946. This was followed by his successful American debut with the Philadelphia Orchestra under the baton of Eugene Ormandy. Since then, his extensive tours of North America and Europe have included performances with major American and European orchestras. The recipient of numerous international awards and honorary doctorates, he is active internationally as both soloist and chamber musician; he has given master classes in Germany, France, Canada, and Argentina, and he continues to serve on the jury of the Van Cliburn, Queen Elisabeth, and Arthur Rubinstein competitions. His debut as a chamber musician came in 1955 at Tanglewood, as pianist with the Beaux Arts Trio. Other chamber music collaborations have included multiple performances with the Juilliard, Emerson, Guarneri, and Cleveland quartets. Besides his many recordings with the Beaux Arts Trio, he has made more than thirty solo recordings, ranging from Bach to Ben Haim. His most recent release, on Avie, is of Beethoven's complete works for cello and piano with his Beaux Arts Trio colleague Antonio Meneses. The 84-year-old pianist fled the Nazis from his hometown of Magdeburg, Germany, in 1938, emigrating to Israel. When not on tour with the Beaux Arts Trio, giving solo performances, or teaching master classes, he lives with his wife Sara in Bloomington, Indiana, where for 53 years he has served as a Distinguished Professor in the Jacobs School of Music at Indiana University.

British violinist **Daniel Hope**, now an exclusive Deutsche Grammophon artist, won three major awards in 2004 for his Warner Classics recording of the Berg and Britten concertos—the Classical Brit Awards in England and the Deutsche Schallplattenpreis and ECHO Klassik Prize in Germany. He received two Grammy nominations in 2005, won the ECHO Prize for the third successive year in October 2006, and was voted "Classical Performer 2001" by London's *Evening Standard.* Mr. Hope performed more than sixty concerts with Lord Yehudi Menuhin and appears internationally each season with such conductors as Kurt Masur, Rafael Frühbeck de Burgos, Sakari Oramo, Andrew Litton, Vladimir Fedosseyev, and Hans Graf. He also serves as associate artistic director of the Savannah Music Festival.



Marco Borggreve

A first-prize and gold medal winner at the Tchaikovsky Competition in Moscow in 1982, Brazilian-born cellist **Antonio Meneses** appears as a frequent guest artist in the music capitals of Europe, the Americas, and Asia, collaborating with the world's renowned conductors and ensembles. His most recent recordings include Beethoven's complete works for piano and cello with Menahem Pressler and Bach's six cello suites (on Avie) and the complete works for cello and piano of Villa-Lobos (Brazil). Mr. Meneses joined the faculty of the Hochschule der Künste Bern in 2007; he plays a rare cello made by Alessandro Gagliano in Naples c.1730.

BSO Archives

Fifth Program

THEATRE-CONCERT HALL

Wednesday Evening, July 13, at 8:30

BEAUX ARTS TRIO

MENAHEM PRESSLER, *Piano* DANIEL GUILET, *Violin* BERNARD GREENHOUSE, *Cello*

BEETHOVEN

TRIO IN C MINOR, OP. 1, NO. 3

I. Allegro con brio
II. Andante cantabile con variazioni
III. Menuetto: Quasi allegro
IV. Finale: Prestissimo

TRIO IN D MAJOR, OP. 70, NO. 1 ("GEISTER")

I. Allegro vivace e con brio
II. Largo assai
III. Presto

INTERMISSION

TRIO IN B-FLAT MAJOR, OP. 97 ("ARCHDUKE")

I. Allegro moderato
II. Scherzo: Allegro
III. Andante cantabile ma però con moto
IV. Allegro moderato

BALDWIN PIANO RCA VICTOR RECORDS

Program from the Beaux Arts Trio's debut concert, July 13, 1955, at Tanglewood

"*The Beaux Arts Trio is a worthy successor to the last great trio of Thibaud, Casals, and Cortot.*"
Charles Munch, following the Trio's debut performance at Tanglewood, 1955

"*Fine chamber music, with impeccable taste and musicianship... an inspiring experience.*"
Arturo Toscanini, after hearing the Trio at his home in Riverdale, New York, 1955

"*The members of the group... are masters of their instruments.*"
New York Times, 1960

"*The interpretations were about as close to definitive as you could wish for.*"
Allen Hughes, New York Times, 1972

"*... a threesome of rare insight and powers...*"
Washington Post, 1974

The Beaux Arts Trio: Origins and Beyond

On July 13, 1955, the Beaux Arts Trio of New York performed at Tanglewood in Lenox, Massachusetts. This was their official debut, but prepared for at short notice; they had not been scheduled for the Berkshire Music Festival. The Albeneri Trio had been slated to perform, but a member of that group fell ill and they were forced to cancel. The Beaux Arts Trio of New York was therefore a substitution; they played an all-Beethoven program.



Indiana University Archives (PS59-1066)

The original members of the Beaux Arts Trio, photographed in 1959: Daniel Guilet, Menahem Pressler, and Bernard Greenhouse

"The beautiful part," as Menahem Pressler recalls, "is that [BSO music director Charles] Munch came backstage. Before we played, he said, 'Boys, I'm glad to greet you here. But I have to leave at intermission, I have a rehearsal early tomorrow. You will forgive me, but I wish you good luck.' Then he stayed to the end and was thrilled."

He was also generous; he promised to engage the Trio yearly thereafter at Tanglewood, and he gave them an important piece of praise: "The musicality of these three artists has been unknown in trio playing for many years. They are worthy successors to the last great trio—Thibaud, Casals and Cortot."...

In mid-October, 1955, the Trio embarked on a 45-city North American tour. Their New York debut came at the Frick Collection on Sunday, January 22, 1956. They also performed at the Ravinia Festival near Chicago, on July 29-31 of that year....

It is not, of course, merely a result of good luck or good auspices that a group succeeds.... What they managed, over time and with tenacity, was to build an audience. Repeatedly, they had return engagements; increasingly, they gave concerts in major musical forums.

A career extends between the young man's aspiration and the old man's achievement; to move from "promising" to "distinguished" takes decades. In 1964, a recording of Dvořák and Mendelssohn received the Grand Prix du Disque; in September 1983, and with reference to their entire discography, the Trio won the Prix d'Honneur du Prix Mondial. *The New York Times* has called them "The leading piano trio in the world today," while *Gramophone* refers to them as "The touchstone of excellence." The Beaux Arts Trio has set the standard against which other ensembles will be measured; they have established, beyond all dispute, that a piano trio can survive and succeed. In the regard, the Trio blazed a trail; they rendered no small service to the young performer by simply staying on. A professional life as a member of a piano trio is possible today because Guilet, Greenhouse and Pressler demonstrated the plausibility thereof. In the years and decades since 1955, the Beaux Arts Trio has come to represent continuity as well as innovation."



Christian Steiner

Bernard Greenhouse, Isidore Cohen, and Menahem Pressler

(Excerpted from *The Beaux Arts Trio: A Portrait by Nicholas Delbanco*, William Morrow and Company, NY, 1985)

Menahem Pressler on the Beaux Arts Trio and Making Chamber Music



Marco Borggreve

My wife calls me, in German, *ein Glückspilz*—a lucky mushroom. I don't know of a similar phrase in English, but it means if your bread falls down, it won't land on the side with the butter. That has been the story of my life."

(*Gramophone*, August 2008)

The Beaux Arts Trio started almost by accident because I had made many recordings for MGM and I wanted to do the Mozart trios. The record company told me to find the other two players so I asked violinist Daniel Guilet and cellist Bernard Greenhouse to make one record. Guilet got us seven concerts—one-night stands, to play before the recording session—and that would have been that. But somehow we got 70 concerts in small, small towns. Then we made our first records—they were not Mozart trios but Ravel and Fauré and Mendelssohn and Haydn. And we started to play—we started to build a trio.

As a young pianist I thought that to play chamber music was just fun—a pleasure! And there is pleasure in it, but that's a very small part of the story; the biggest part is working very hard and *knowing* how to work very hard. It's not enough that you play the notes, or that you play well together; it's not enough that you are a sensitive player. When it came to learning how to build a group, Guilet was in many respects my teacher....

The Beaux Arts Trio first appeared in our series of chamber music concerts at South Mountain Concerts in Pittsfield, Massachusetts, in 1956, just one year following their successful debut just seven miles down the road at Tanglewood. Over all the intervening years the trio has performed more than forty concerts on our stage, more than any other ensemble. All during that time the trio has indeed proved to be the world's preeminent piano trio, and has brilliantly brought the piano trio literature to countless listeners. Founding member, pianist Menahem Pressler, has surely been the driving force holding the trio together throughout various configurations. Their retirement will mark a tremendous loss from the world's concert stages. We at South Mountain extend our gratitude to members of the Beaux Arts Trio for their loyalty to us, and we wish each artist happiness and success in future endeavors.

LOU R. STEIGLER
Director, South Mountain Concerts
Pittsfield, Massachusetts

You have to consider not just that the other person plays very well, but that you are creating a spirit together. Guilet used to say to me that he would rather take into his quartet someone who plays a little less well, but who devotes himself to what chamber music is. After all, much of the performance time is spent underlining someone else's playing. Your job is to give the other his *greatest* possibility to speak.

Think about why there are so many divorces. Some people cannot give fully to a relationship because they feel they will get lost in it; it is the same with chamber music. There are other factors, too. Some people cannot take defeat, others cannot take success. You have to be able to take both. With success, you have to maintain humility and the desire to get better; and you must somehow stick to the track that *you* want, despite outside pressures and distractions. At the same time, you must choose the right people to move along that track with....

(*Chamber Music*, December 1998)

The hard work of establishing a trio was never about whether the ensemble was good, or the music-making "in style"; rather it was a question of creating the face, the identity of the trio. That is a collective face, a group identity: not that of any one of us, but of all of us, together. As a group, we have always had a dynamic of our own, created by the people who were in it. Over the years a number of people have contributed not only "blood, sweat, and tears" (to borrow Churchill's phrase) but deep intelligence and inspiration to the Beaux Arts Trio: violinists Daniel Guilet, Isidore Cohen, Young Uck Kim, Ida Kavafian, and now Daniel Hope; cellists Bernard Greenhouse, Peter Wiley, and Antonio Meneses. I am happy that fate has given me the chance to work with all of these different, wonderful people. And I suppose that fate continues to smile, because here I am, after half a century, with one of the best groups I have ever played with.

Life in a trio is a very beautiful thing. Being in a group means you share the successes, and take comfort in each other when there are defeats—because they are both part of the picture. There is great joy in that shared life....

(from *Beaux Arts Trio: A 50 Year Celebration in Music*, on Philips Records)

The years with Guilet as our violinist were the learning years. Our next violinist, Isidore Cohen, was with us for 23 years and, together with Greenhouse as cellist, the group was excellent. And the current trio is as good as any—it's remarkably homogeneous. To be able to play in such an ensemble at my age is a privilege. And for that I am grateful.

(*The Strad*, March 2005)

Playing chamber music has taught me always to look for the point of inspiration. I'm not talking about good musicianship, or even good ensemble playing, which is obvious. I mean finding the point in a performance when you dig so deeply into the heart of a piece that you start to uncover its message. This is not always the same message—neither for you or me, nor from this time or the next—which makes it possible to play the same piece 150 times and translate that message in ways that give both you and the listener something special.

(*Gramophone*, August 2008)

In a career that now spans five decades, Menahem Pressler is universally recognized as one of the world's premier chamber musicians, solo artists, and leading pedagogues.

His musical accomplishments have earned him Germany's and France's highest cultural recognition, multiple honorary doctorates, four Grammy nominations, a lifetime achievement award from *Gramophone* magazine, Chamber Music America's Distinguished Service Award, the Gold Medal of Merit from the National Society of Arts and Letters, and election into the American Academy of Arts and Sciences, among others.

He is a passionate and dedicated teacher, having shaped the musical lives of legions of talented young people, earning their lifelong admiration and devotion.

He is an international citizen of the musical world, claimed as a favorite son by several countries. And while he could call anywhere home, home has been Indiana for 53 of his 84 years; and for that we are enormously grateful!

He has played before countless audiences, in every corner of our globe, moving them from passivity to engagement, through the depth and profundity of his musical insight, his boundless spirit, and most especially, his joy.

It is impossible not to be moved each and every time he touches the keyboard for he brings to it an expressiveness, a wisdom, and a love of the art so compelling that we are swept up in the case that he makes; that this is the highest and most profound form of expression, and at that very moment, it is the only thing that matters, giving definition to life and reason to live it.

And from this knowledge comes an uncontainable joy that springs from him in search of another soul on which to land, changing forever the recipient.

He moves people, and they in turn, grateful for being shaken from their complacency, shower him with their recognition, as we do this evening on the occasion of the last Beaux Art Trio performances in North America. To Menahem and the Beaux Art Trio, *Merci, mille fois!*

GWYN RICHARDS
Dean, Jacobs School of Music, Indiana University

Thursday's concert is being made available live on the web at www.nprmusic.org and at www.performancetoday.org. It will also be archived at those sites for future listening.

American Public Media's "Performance Today," hosted by Fred Child, will air selections from the Wednesday and Thursday concerts beginning next Wednesday, August 27. "Performance Today" reaches 1.1 million listeners weekly on 245 stations across the USA.

2008 Tanglewood

SEIJI OZAWA HALL

Wednesday, August 20, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BEAUX ARTS TRIO

MENAHEM PRESSLER, piano
DANIEL HOPE, violin
ANTONIO MENESES, cello

DVOŘÁK — **Trio in E minor for piano, violin, and cello, Opus 90, *Dumky***

Lento maestoso; Allegro vivace, quasi doppio movimento—
Poco adagio; Vivace non troppo—
Andante; Vivace non troppo—
Andante moderato (quasi tempo di Marcia); Allegretto scherzando
Allegro
Lento maestoso; Vivace quasi doppio movimento

{ I n t e r m i s s i o n }

KURTÁG — **Piano Trio (2004)**

RAVEL — **Trio in A minor for piano, violin, and cello**

Modéré
Pantoum (Assez vif)
Passacaille (Très large)
Finale (Animé)

Bank of America is proud to sponsor the 2008 Tanglewood season.

Steinway and Sons Pianos, selected exclusively for Tanglewood

Special thanks to Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

The Metropolitan Museum of Art concert series presented the Beaux Arts Trio in their only New York concerts since 1972, and is proud to have been the New York home of the world's premier piano trio.

It all began on a sunny summer afternoon in Marlboro, Vermont, when Isidore Cohen, who was then the Beaux Arts violinist, invited me to join him in tennis doubles. I was far from an accomplished tennis player, but I accepted immediately. Although the museum had been the venue for the Stern-Istomin-Rose Trio's very first concerts, and had presented the complete Haydn trios performed by Rudolf Serkin, Alexander Schneider, and Leslie Parnas, a number of years had passed without the great trio repertoire. I had been listening to the extraordinary recordings of the Beaux Arts Trio and had hoped that somehow the opportunity would present itself for me to invite them to join the museum's concert series.

During the course of the match, Isidore Cohen actually asked why it was that the Beaux Arts had not played at the museum. My reply was immediate and affirmative, and in that moment a chain of events was set in motion.

I met Menahem Pressler and Bernard Greenhouse at the first rehearsal with Isidore Cohen, and from that time to the last concert of the Beaux Arts' final season, I can honestly say that every performance had immediacy, heart, soul, and meaning. This was true with all of the great musicians that were fortunate enough to be a part of this extraordinary group—Peter Wiley, Young Uck Kim, Ida Kavafian. I was happy that Menahem was especially pleased with his colleagues—Daniel Hope and Antonio Meneses—who joined him in the last formulation of the trio. With each reincarnation, the trio found its impeccable level, and I heard from Menahem how excited he was with the group, and about the tremendously enthusiastic accolades they were garnering throughout the world.

Through the years, each season, each concert, each piece of music, was forever new. In all there were 168 concerts over thirty-six years, and some concerts were repeated by popular demand to sold-out audiences, including seats on the stage.

And demand there was, because we simply needed what the Beaux Arts Trio brought to us—the sense of being connected through time and space by the one thing that unites us like no other—great music played by great musicians.

HILDE LIMONDJIAN
General Manager, Concerts & Lectures
Metropolitan Museum of Art, New York

The Beaux Arts Trio, a mainstay of our annual program for decades, enlightened us with exceptional performances of trio masterworks and compelling new pieces—many written for the Trio—by such composers as Kurtág, Lieberson, Rochberg, and Rorem. We are deeply grateful for all that the Beaux Arts Trio has given to us, to audiences in Philadelphia and throughout the world, and to the field of chamber music internationally. We will dearly miss, but will fondly remember, this outstanding ensemble.

ANTHONY P. CHECCHIA
Artistc Director, Philadelphia Chamber Music Society

Antonín Dvořák (1841-1904)

Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*



Had the young Antonín Dvořák followed in his father's footsteps, he would have been a butcher and innkeeper; fortunately the boy was supported in his musical inclinations when an understanding uncle offered to support his education after the collapse of a Prague innkeeping venture undertaken by Antonín's father. Ultimately Dvořák was championed by none other than Johannes Brahms. Later, following the growth of his international reputation, came the famous invitation from Jeannette Thurber asking him to head the National Conservatory of Music in New York, which she had founded in 1885 and where he was director for three years, during which time he produced (among other works) his *New World* Symphony, premiered by the New York Philharmonic in December 1893. Those three years were also marked by an increasing nostalgia on the composer's part for his native Bohemia, a sense of deeply felt connection to his homeland evident, too, in so much of the music written throughout his life, including his first set of Slavonic Dances, published 1878, which set him on the road to international fame.

Among his works for chamber ensemble, the *Dumky* Trio is obviously among the most nationalistic in character. It was completed in 1891, a few months before the composer's fiftieth birthday, with a cello part conceived for Dvořák's friend and chamber music collaborator Hanuš Wihan (who would suggest not long after that Dvořák write a cello concerto). As explained in the introduction to the authorized score, "*dumka*" (plural "*dumky*") was the name for a Ukrainian folk song of narrative character. As understood by Dvořák, and as suggested by the musical works in which he used it, the term may well have derived from the verb "*dumati*," meaning "to meditate" or "reflect." This aspect of the word's meaning seems embodied in Dvořák's music by the alternation between reflective, even melancholy thematic elements and more energetically lively ones.

In fact, the *Dumky* Trio—the fourth of Dvořák's four published works for piano, violin, and cello—is not a "typical" piano trio at all. There are six movements rather



Walter H. Scott/BSO Archives

Isidore Cohen, Bernard Greenhouse, and Menahem Pressler playing Beethoven's Triple Concerto in 1981 with the Boston Symphony Orchestra at Tanglewood

than the usual four, and none conforms to the "standard" musical forms. Instead, each movement effectively represents a complete "*dumka*" in and of itself, with contrasting "reflective" and "lively" themes alternating with each other. Since the score instructs the players to move directly ("*attaca subito*"—"attack quickly") from the first movement into the second, and then from the second into the third, some commentators have seen fit to impose a four-movement scheme on the work as a whole by viewing those first three movements as a single unit, with the fourth following as slow movement, the fifth as scherzo, and the sixth as finale. But the composer has also marked a "*lunga pausa*" ("long pause") at the end of the fourth movement and specifically dated the start of the fifth ("23.I.1891"), allowing for still further analytical speculation.

Surely what matters most is Dvořák's striking ability to repeat what is essentially the same formal scheme from one movement to the next, with a basic alternation between the major and minor modes, in a way that consistently holds the attention. Throughout, the composer's musical ideas are not just suitably native-rooted and folkish (as, for example, in the occasional bardic, harp-like touches in the second and third movements, or the suggestion of a well-known folk song—of non-Bohemian nationality!—that starts the fourth), but strikingly varied in mood, instrumental color, atmosphere, and tone, all in service to a unified whole.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

György Kurtág (b.1926)
Piano Trio



György Kurtág's birthplace of Lugoj was part of the Austro-Hungarian Empire until 1918, when it was ceded to Romania in the political redrawing of maps that followed World War I. Lugoj in 1926 was in Romania but many of its people, including the Kurtágs, were Hungarian. The family spoke Hungarian at home but at school György was expected to speak Romanian. Kurtág had piano lessons as a boy and ultimately studied with some of the most important Hungarian musicians of the day, including the pianist Pál Kadosa and the composers Sándor Veress and Ferenc Farkas in Budapest. An acquaintance with the progressive composer György Ligeti gave him access to some of the music—by Stravinsky, Webern, and others—that was banned or officially discouraged during the early years of the Soviet occupation of Hungary. Both Kurtág and Ligeti benefited from a loosening of totalitarian control throughout the Eastern Bloc countries that followed Stalin's death in 1953. This led to a thaw and greater cultural communication with Western Europe and America, and allowed the composers to gain information about stimulating musical experimentation in the West. In 1956, though, a populist revolution against the communist regime in Hungary was brutally suppressed by the Soviet military, and the country's borders were closed. Ligeti escaped to Vienna, but although Kurtág was able to spend a year in Paris, he chose to continue to live and work in Hungary, where he became well respected, even famous, as a teacher, répétiteur, and chamber music coach, but where his own music was scarcely known until much later in his life.

The compositions for which Kurtág first received notice were in an ascetic, experimental mode brought about by a reconsideration of his compositional language at the end of the 1950s. This was precipitated by his time in Paris in 1957-58, when

he attended courses given by Messiaen, Milhaud, and Max Deutsch. Kurtág's new beginning led him to call a Webern-like 1959 string quartet his "Opus 1," and he withdrew most of his earlier scores. Of this early period, Kurtág's song cycle for soprano and piano, *The Sayings of Péter Bornemisza*, Opus 7, is his most important and characteristic work.

In 1970 several important Hungarian musicians formed the New Music Studio in Budapest for the purpose of performing pieces composed with the latest avant-garde techniques, such as improvisation and group composition. In 1973 Kurtág began an open-ended series of piano pieces (ostensibly for children, like Bartók's *Microcosmos*) that employed graphics in addition to standard notation, to encourage the performer's exploration of the sonic possibilities of the instrument and his/her own creative limits. These pieces, called collectively *Játékok* ("Games"), led to greater exposure for its composer outside of Hungary, particularly through two-piano recitals with his wife Márta. He has become recognized as one of the most original and significant composers in Europe, with a growing international reputation. A recording, *Signs, Games, and Messages*, earned him a Grammy Award in 2004 for best contemporary composition.

Kurtág's Piano Trio was commissioned by the Concertgebouw for the Beaux Arts Trio to mark the group's 50th anniversary year in 2005; it was premiered that August and has figured in the ensemble's repertoire since that time. They coached the piece with Kurtág himself, who is genuinely one of the most respected chamber music coaches in Europe. Here nothing is loud. Nothing is long-sustained. Strings play without vibrato, frequently harmonics, lending the surface of the piece a cool transparency. As in Webern, the importance of each note, each figure, is heightened in its unique placement within the whispered intimacy of the piece. The work's brief span is a succession of gestures both fantastical and commonplace whose correlations are best left for the listener to contemplate, although there are ostentatious repetitions of material that suggest a classical (if miniature) approach to form, or, better, the *suggestion* of a classical approach to form: no doubt a quiet nod to the grand legacy of the Beaux Arts Trio.

ROBERT KIRZINGER

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Walter H. Scott/BSO Archives



Isidore Cohen, Menahem Pressler, and Peter Wiley in a 1989 concert at Tanglewood

Maurice Ravel (1875-1937)

Trio in A minor for piano, violin, and cello

Ravel enjoyed spending the summer in his Basque homeland. He arrived at St. Jean-de-Luz in the summer of 1913, fresh from the scandalous world premiere of Stravinsky's *Rite of Spring* in Paris, after which the Basque country must have seemed exceptionally peaceful. Here he devoted himself to the composition of a piano trio, his first new piece of pure chamber music since the string quartet of a decade earlier, completing the first movement by the end of March. But he got bogged down and had difficulty bringing it to an end. The impetus to finish the work came when Germany declared war on France in August. Composition became the means by which Ravel sought oblivion from the horrors that were inevitable. He had tried to offer his services to his country by joining the infantry but was rejected for being two kilos under the minimum weight. He wrote to a friend, "So as not to think of all this, I am working—yes, working with the sureness and lucidity of a madman." In just under four weeks, by August 29, 1914, he had completed the trio, one of his most serious large-scale pieces.



The opening Modéré presents a theme written in 8/8 time with the melody consistently disposed into a 3+3+2 pattern that Ravel identified as "Basque in color." The second theme is a lyrical diatonic melody first presented in the violin and briefly imitated by the cello. These two themes and a tense connecting passage serve as the major ideas of the movement, building with increasing pace and intensity to a solid climax followed by a gradual descent to a gentle close. The heading for the second movement, *Pantoum*, refers to a verse form borrowed by such French Romantic poets as Victor Hugo from Malayan poetry; its connection with Ravel's music is a

An Appreciation

The Beaux Arts has occupied a unique place in both the programming and the affections of the Friends of Chamber Music. No other ensemble has played for us nearly so often. How could they, when the Beaux Arts has given us forty-four concerts over a span of forty-seven years?

The original trio played for the Friends of Chamber Music on October 26, 1960. Although there have been personnel changes over the years—our audiences have heard violinists Daniel Guilet, Isidore Cohen, Ida Kavafian, Young Uck Kim, and Daniel Hope, and cellists Peter Wylie and Antonio Meneses—the Trio has always been the Beaux Arts Trio, maintaining its identity under the leadership of the dynamic and indefatigable Menahem Pressler.

Our audience has experienced many felicitous evenings of sublime musicianship and supreme grace and so often we were certain the playing illuminated the poetic heart of the composer's intent. Words cannot really express our appreciation for the wealth of superb music we have heard and will remember. We will greatly miss them.

To paraphrase John Keats: "Much have we travell'd in realms of gold"

ERIC WILSON
Friends of Chamber Music
Vancouver, B.C., Canada

mystery. The movement is the scherzo of the work, playing off a rhythmic string figure colored by the insertion of pizzicatos throughout and a simple legato theme that serves as the foil to the rhythmic motive. The *Passacaille* derives its shape from the Baroque form more frequently known by its Italian name *passacaglia*, in which an ostinato melody or harmonic progression is repeated over and over as the skeleton background for a set of variations. Ravel's approach to the form is, not surprisingly, a good deal freer than that of the Baroque composers. The movement is wonderfully tranquil. By contrast the *Animé* of the finale offers gorgeous splashes of instrumental color in a masterly display of brilliant writing for each of the instruments—long trills in the strings serving as a foil for dense chords in the piano in a triumphant close.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

The Beaux Arts Trio has provided so much pleasure and musical illumination to so many over its long and storied career. It is with misty eyes that this ensemble, whom I had the pleasure of working with in master class, thrilled to their recordings and performances, and delighted in presenting all over the country, is closing this chapter of musical life—they will be missed!

WELZ KAUFFMAN
President and CEO, Ravinia Festival

"... the greatest living piano trio..."
Seattle Times, 1985

"...Every melodic idea was delineated with delicacy. Every harmonic progression was traced with clarity and order...."
Los Angeles Times, 1996

"... They were so beautifully in tune... that passion seemed a state of grace.... They played with almost uncanny unanimity and with such an organic sense of phrasing that this was a Brahms performance to cherish for a long time."
The Globe and Mail Metro, North York, Ontario, 1996

A Bouquet for the Beaux Arts from a Late-Blooming Presenter

The Beaux Arts Trio came into my life, and onto my stage, in spring of 2005, the second season of existence for Chamber Music San Francisco. The legendary ensemble did not have a San Francisco engagement in that particular season—the Beaux Arts Trio's 50th season, to be exact—so our fledgling organization was offered the opportunity. I was beside myself with luck and joy. I had been a fan all my listening life and was well aware of the musical riches within our grasp; we jumped at the chance.

The performance itself was remarkable. The group's trademark intimacy (they apparently own the basic patent on *pianissimo*) and technical mastery provided a true musical thrill.

Backstage after the performance, Menahem put his arm around my shoulders and said, "Denyel [Daniel], we play for you every year." My heart leaped. This particular moment was both a professional and personal peak for me, and I will savor it always.

As the seasons progressed, it would not be too strong to say that the Trio "made" our concert series. Beyond simply giving our patrons a series of increasingly superb performances, their continued presence on our schedule lent our young organization credibility, gave us a pair of big shoes that that we grew to fill.

Meanwhile, Menahem provided me with an ongoing, joyous, musical education. This man's profound musicianship, breadth of experience, and utter lack of ego meant that every hour in his presence yielded a semester's worth of illumination.

By 2008, the isometric tension was gone and the Trio's playing had melded into one extraordinary voice. Their sold-out performance for us (which was both the final stop in their final regular touring season and their fourteenth performance in eighteen days) brought tears to our patrons' eyes and inspired wave after wave of standing ovations. The mayor had proclaimed it "Beaux Arts Trio Day" in San Francisco.

Afterward, we dined and schmoozed and toasted the Beaux Arts Trio with a bottle of 1955 port; then inexplicably the magical evening was over, just like that.

Menahem, I thank you from the bottom of my heart for being part of my concert series, and part of my life. What a mitzvah.

DANIEL LEVENSTEIN
Director, Chamber Music San Francisco

As New York's oldest concert series, Peoples' Symphony Concerts have been blessed by the generosity of the Beaux Arts Trio, whose members throughout the Trio's existence have willingly shared their music with our audiences. Their concerts were always eagerly anticipated and enthusiastically received and will long live in the memories of our subscribers. Viva Menahem and his current and former partners!

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ALL-SCHUBERT PROGRAM

Piano Trio No. 1 in B-flat, D.898 (Opus 99)

Allegro moderato
Andante un poco mosso
Scherzo. Allegro
Rondo. Allegro vivace

{ I n t e r m i s s i o n }

Piano Trio No. 2 in E-flat, D.929 (Opus 100)

Allegro
Andante con moto
Scherzando (Allegro moderato)
Allegro moderato

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Franz Schubert (1797-1828)
Piano Trio No. 1 in B-flat, D.898 (Opus 99)
Piano Trio No. 2 in E-flat, D.929 (Opus 100)

Probably because the two piano trios from Schubert's too brief but wondrous maturity were assigned consecutive opus numbers, 99 and 100, by their respective publishers, we sometimes think of them as twins, or at least as siblings remarkably alike. But experiencing them together on one concert we are more likely to be struck even more by the ways in which they differ, unmistakably Schubertian though both are. And once again we will find ourselves grateful to have two masterpieces that speak to such different artistic and spiritual hungers within us.



They were begun about a month apart, the B-flat in October 1827, the E-flat in November. This closeness might remind us of those sharply contrasting pairs or groups that Mozart sometimes produced in close proximity—the last three symphonies, for example, the C major and G minor viola quintets, or the super-neat *Eine kleine Nachtmusik* and its delightfully bizarre neighbor, *A Musical Joke*. And apropos chronology, we might also note that when Schubert began the ebullient B-flat trio he had just been concentrating on the second part of his great Lieder cycle *Winterreise* (*Winter Journey*), songs so dark that most of his friends found them too frightening to live with and rejected them. It is all a reminder to be careful about making too immediate associations between life and work. A composer does not write *Winterreise* when he is in a glum mood and the first movement of the B-flat trio when he is feeling better a few days later: both draw on the experience and the expressive resources gathered during the course of the whole life to that point.

Robert Schumann was a critic who responded acutely to the difference between the two trios. Writing about the one in B-flat, he first remarks "one glance, and the world shines afresh again." He then recollects how ten years earlier, the E-flat trio had passed "across the ordinary musical life of the day like some angry manifestation in the heavens.... Intrinsically [the two works] bear little resemblance to each

Marco Borggreve



Menahem Pressler, Peter Wiley, and Ida Kavafian

other. The first movement, which in the [E-flat trio] is inspired by profound rage as well as by boundless longing, is graceful and virginal in the one before us. The Adagio, there a sigh capable of rising to deep anxiety within the heart, is here a happy dream, a swelling and receding of happy human feelings.... In a word, the Trio in E-flat is more active, masculine, and dramatic."

The B-flat trio used decidedly to be the more popular of the two works, though in recent years the E-flat has come to be recognized as the supreme masterwork it is—for Schumann it was one of the select few "Meistertrios" together with Beethoven's *Archduke* and *Ghost*—and we hear it more often. If we can still sense something innocent about the B-flat, the E-flat reminds us that *Winterreise* was a watershed in Schubert's life: though just thirty, he was never a young man again. It was also in 1827, in March, that Beethoven died. Schubert mourned him deeply, but from that moment, as the composer John Harbison has put it, he assumed with new and unflinching confidence Beethoven's "dimensions and ambitions as if they [were] his natural legacy." And so, after the B-flat trio, uncomplicated, gracious, warm, "natural," pleasing, all that we simply, perhaps too simply, think of as "Schubertian," we have the troubled and troubling work of a more far-seeing, far-reaching composer whose understanding of music and whose pain went far beyond the experience of his pre-*Winterreise* self. To quote Harbison again: "Schubert's tragic vision is not veiled here, it is fully revealed, and the internal proportions through which he conveys the vision are exacerbated and subversive... as a reach into the unsayable and unknowable is beyond comparison."

Actually if we listen carefully to the **Piano Trio in B-flat**, we will hear that it is not as innocent as all that. The very first phrase, buoyant and marchlike, is an odd five measures long: four measures of theme plus some virtuoso flourishes for the violinist

"*... exceptional to sensational...*"
Boston Globe, 1998

"*The Beaux Arts Trio has retained its almost utopian level of music making....*"
Washington Post, 2002

"*Menahem Pressler is a life-loving institution, a gift to classical music.*"
Adam Baer, New York Sun, 2003

"*The ensemble seems to have entered a new golden age of performance.*"
Richard Dyer, Boston Globe, 2004

"*Goethe described architecture as frozen music. A Beaux Arts performance is liquid architecture.*"
Time Magazine

and the cellist. And the response to that consists of an even more surprising phrase of seven measures. That it doesn't sound in any way artificial or willful is part of Schubert's genius: he has inherited Mozart's gift for making the asymmetrical as natural as breathing. What is also as admirable as it is delightful is Schubert's ear for texture, always deliciously airy in this work, one that string players can approach without fear that the pianist will drown them out. For contrast to this vigorous opening, Schubert gives us a new theme in his most touchingly lyric vein. And he does not cease to be inventive in the ways he reviews his material in the recapitulation and highly energized coda.

The second movement, in a lilting 6/8 meter, is one of the sweetest of Schubert's songs. Its harmonic progress adds both color and depth of feeling. The middle of the movement brings some darker weather, though this is more of a squall from his earlier *Schöne Müllerin* songs rather than a ferocious *Winterreise* tempest. The scherzo is lighthearted, its contrasting Trio broadly lyrical. Schubert heads the finale with the designation "Rondo," but in fact he gives us a fully developed sonata form movement. It is music full of invention, none more remarkable than the rhythmic expansion into broad measures in 3/2 time, a surprise Schubert invites us to enjoy three times. The close is of irresistible brilliance.

The **Piano Trio in E-flat** played an important role in Schubert's life. It was first performed to great acclaim at a concert of the Society of Friends of Music in Vienna on December 26, 1827, and it was repeated as the big work at an all-Schubert concert on March 26, 1828, the first anniversary of Beethoven's death, and not a date chosen by happenstance. That evening was a landmark event in the young composer's career, and it could have changed everything for him but for the tragedy of his death not quite eleven months later. The fleet-fingered pianist who played in both those performances, and whom Schubert certainly had in mind for the work, was Carl Maria von Bocklet, a renowned virtuoso; his partners were two of the finest string players in Vienna, Ignaz Schuppanzigh, the most eminent quartet leader of the day, and Josef Linke, the cellist in the Schuppanzigh Quartet, both of them

Marco Borggreve



Menahem Pressler, Antonio Meneses, and Young Uck Kim

renowned for their association with Beethoven. We will not fail to notice the element of virtuosity, particularly piano virtuosity, in this work, writing that is far in advance of anything to be found in the B-flat trio.

The opening Allegro of the E-flat trio is conceived and composed on a grand scale. This music is full of jolts, abruptions, asymmetries, many of them realized during Schubert's process of careful inspection and revision. It displays as well a tremendous and bold range of harmonic design. There is a critical tradition of long standing that maintains that Schubert had the first movement of the recently deceased Beethoven's *Eroica* Symphony in mind as a model, and one intense passage at the climax of the development does indeed make an unmistakable allusion to that work. Schubert's complicated relationship to Beethoven is one of the most fascinating sides of his artistic personality. On one side we have his immense admiration for Beethoven, his readiness, particularly after the great man's death, to assume the mantle, and the undoubted fact that his great late works could and would not be what they are without the stimulus of that awesome cynosure. (Schubert was shy as a man, but not as an artist.) On the other hand, we have a composer whose temperament is as different from Beethoven's as can be—feminine versus masculine is a drastic shorthand way of putting it—as well as one who, as Alfred Brendel among others has pointed out, took pains not to compose like Beethoven. These two currents collide to marvelous effect in this fiery movement. Schubert marks it "Allegro," but the *Eroica*'s "Allegro con brio" would not be out of place here.

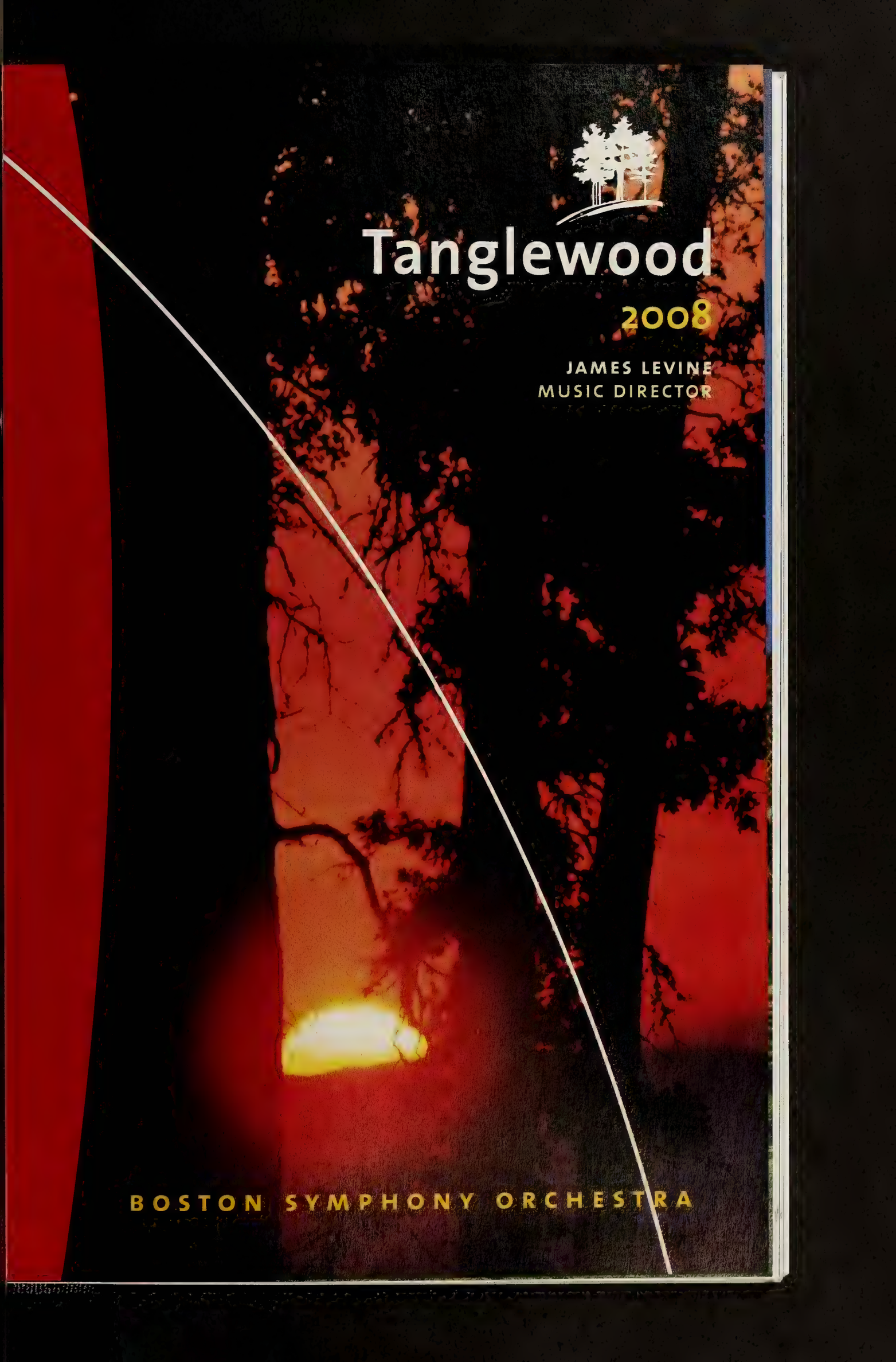
The haunting march-theme of the second movement, part gypsy, part proto-Mahler, also revels in unexpected tensions as well as giving us moments of aching melancholy and tenderness. According to an early tradition, the main theme is based on a Swedish song, in more recent years identified as *Se solen sjunker* ("The sun has set"), which Schubert apparently heard sung by a Swedish tenor, Isak Albert Berg, who visited Vienna in November 1827. Here too we have a storm as the center of the movement, and this one is truly and literally terrific. The close is one of the most heartbreaking pages in all of chamber music.

The scherzo is of course lighter in mood, and its canons—first with strings imitating the piano, then the other way around—delight especially. The finale caused Schubert some trouble. It was thought too long at the first performance in Vienna in December 1827, and Schubert indicated considerable cuts, leaving no doubt that he wished those to be regarded as mandatory. The present performance is of the revised version, but the original version (which can be heard on recordings) is a piece whose acquaintance is worth making. It is indeed very long, but the harmonic design is arguably more powerful. A subsidiary theme with rapid repeated notes, while perhaps giving the pianist some moments of anxiety about the readiness of his instrument to respond, always gives special pleasure to listeners. But what stops the heart in this finale is the return, twice, of the deeply shadowed march from the second movement. (In the original version there is a remarkable climax that brings all the themes together: it must have hurt Schubert a lot to cut that out.) "Is there any music," he is said to have asked, "that is not sad?"

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.




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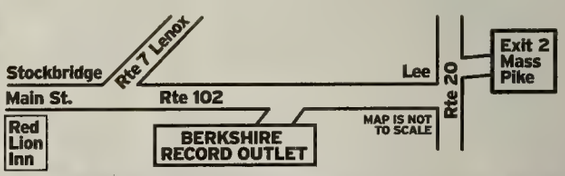


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An Expanded "Special Focus" Exhibit at the Tanglewood Visitor Center and Highwood

Carter's Century—
An Exhibit Celebrating the Life and Music of Elliott Carter

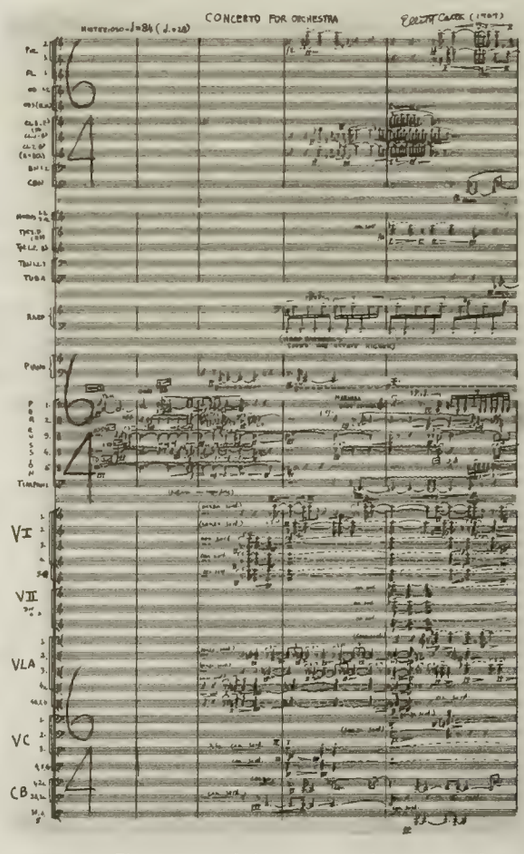


Elliott Carter at the piano (undated photograph by Rudolph Burckhardt; courtesy Elliott Carter)

In conjunction with Tanglewood's 2008 Festival of Contemporary Music (July 20-24) celebrating Elliott Carter's 100th-birthday year, a comprehensive exhibit mounted by the BSO Archives celebrates the life and music of one of America's greatest composers. The exhibit includes reproductions of more than 75 photographs, letters, and manuscript scores from Mr. Carter's personal collection and from the Elliott Carter Collection located at the Paul Sacher Foundation in Basel, Switzerland.

This expanded exhibit is located in the Tanglewood Visitor Center and on the first floor of the Highwood Manor House (midway between the Koussevitzky Music Shed and Ozawa Hall).

The Boston Symphony Orchestra is grateful to the Paul Sacher Foundation, Basel, for its generous support of this exhibition.



First page of the manuscript score of Carter's Concerto for Orchestra (1966-1969), the composer's first commission from a major orchestra, premiered in February 1970 by the New York Philharmonic (courtesy Paul Sacher Foundation, Basel)



Aaron Copland, Elliott Carter, and Leonard Bernstein, c.1970 (photographer unknown; courtesy Elliott Carter)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (photo: BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.
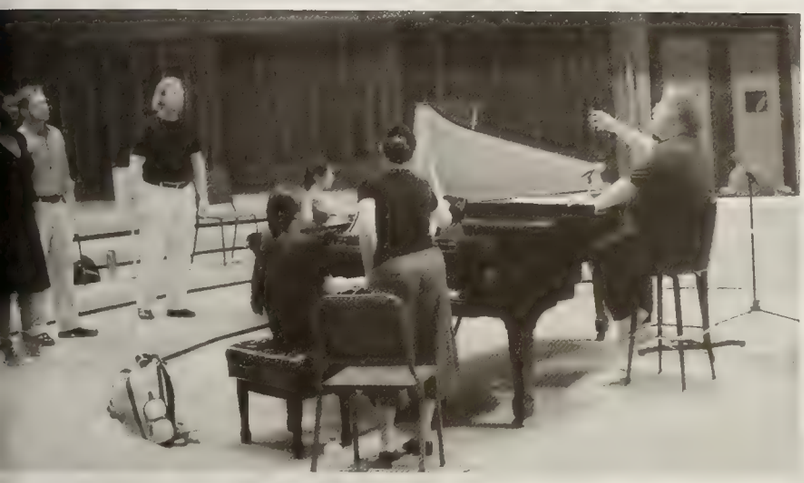
The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

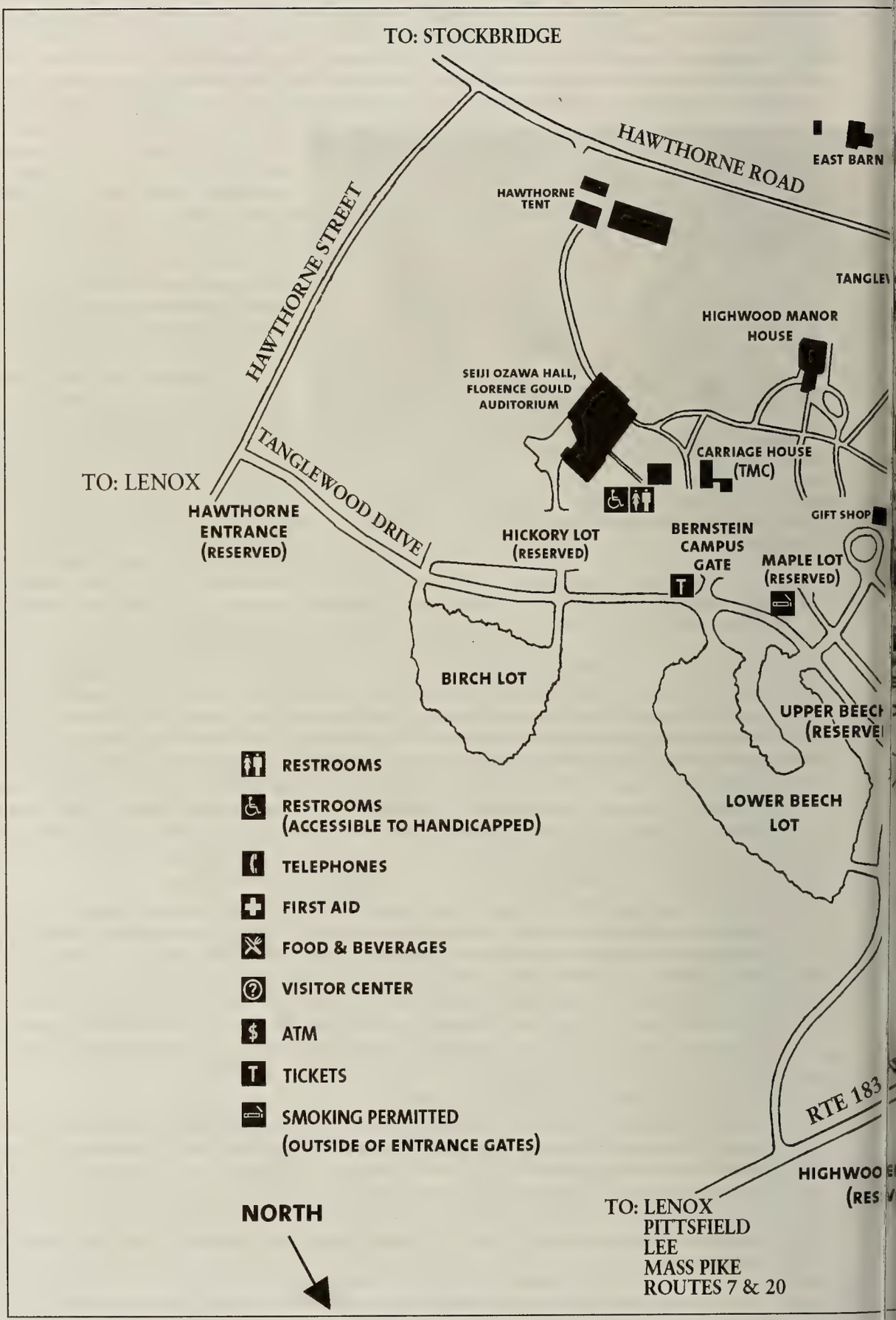
The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed on August 2 of Tchaikovsky's *Eugene Onegin* conducted by James Levine with a guest cast of internationally renowned singers, and TMCO concerts in Ozawa Hall led by Maestro Levine, Bernard Haitink, Stefan Asbury, and Rafael Frühbeck de Burgos. The season also includes a fully staged TMC production of Kurt Weill's *Rise and Fall of the City of Mahagonny* conducted by James Levine (August 9-11 in the Theatre) and a fourth collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra—a concert performance of Stephen Sondheim's *A Little Night Music* (July 8 in the Shed). The TMC season again opens with a residency by the Mark Morris Dance Group, culminating in two performances by the company (June 26 and 27), including the premiere of a new Mark Morris work choreographed to Samuel Barber's *Excursions* for piano, as well as works from the MMDG repertoire, with music performed by TMC singers and pianists. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2008 Festival of Contemporary Music—an annual five-day celebration of the music of our time—will this year be directed by James Levine, and will concentrate exclusively, for the first time, on the works of a single composer—Elliott Carter, in his centennial year. The Festival (July 20-24) will include ten concerts—three of them with full orchestra—as well as a film-showing, panels and symposia, and an interview with Mr. Carter. The start of the TMC season again includes an intensive string quartet seminar, led by members of the Juilliard, Concord, Muir, and Takács quartets. A highlight of the Composition Program is the annual project focusing on inter-arts collaborations—this season an exploration of music and poetry, with, as guest faculty members, composer Shulamit Ran and poet Lloyd Schwartz, the newly written works to be performed in an Ozawa Hall concert on July 29.

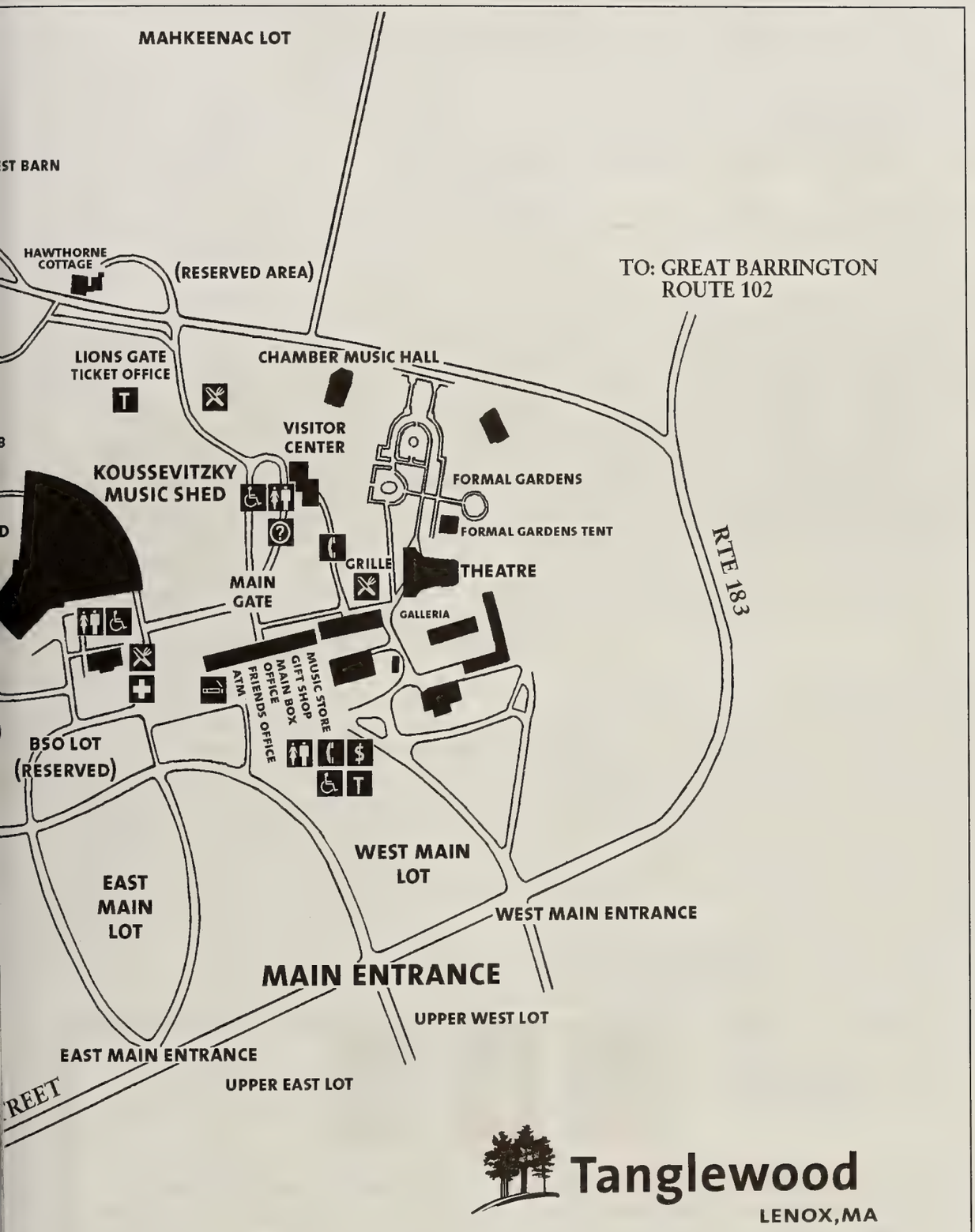


BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni" (photo: Walter H. Scott)

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.


TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLEW
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TO: LENOX
TANGLEWOOD DRIVE
HAWTHORNE ENTRANCE (RESERVED)
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
GIFT SHOP
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH (RESERVE
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
HIGHWOO
(RES
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20



Tanglewood

LENOX, MA

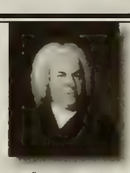
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EMMANUEL MUSIC


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✦ **Brandenburg Concertos,** BWV 1046–1051
Gala Opening Concert! Thursday, Sep. 18, 2008

✦ **St. Matthew Passion,** BWV 244
Friday, Apr. 3, 2009 and Sunday, Apr. 5, 2009

✦ **Choral Motets,** BWV 225–230
Saturday, Apr. 25, 2009

✦ **Schumann Chamber Series**
Sundays, Oct. 26 & Nov. 2, 2008; Feb. 1 & 8, 2009

✦ **Solo Cello Suites,** BWV 1007–1012
Six free concerts; Thursdays, Feb. 26 to Apr. 2, 2009

✦ **Bach Cantata Series**
Sundays at 10:00 am, Oct. 5, 2008 to Apr. 28, 2009

EMMANUEL MUSIC ✦ *John Harbison, Acting Artistic Director* ✦ *Michael Beattie, Associate Conductor*
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Emmanuel Music is the Ensemble-in-Residence at Emmanuel Church.

FUNDING PROVIDED IN PART BY MASSACHUSETTS CULTURAL COUNCIL

In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.

Dining at Tanglewood

Enjoy unparalleled cuisine and gourmet picnic options – in a spectacular setting!



Tanglewood Café and Grille:

Both offering mouth-watering hamburgers, deli, soups, pizzas, salads, sandwiches and desserts.

or

Meal-To-Go:

Place your order online several days ahead, and pick it up when you arrive.

www.tanglewood.org

Choose among:

- **Bagged Meal**
 Choice of sandwich or wrap, along with fruit, snacks and water.
- **Boxed Meal**
 Choice of gourmet entrées along with salad, fruit, dessert and water.
- **Picnic Tote**
 Serves two: includes hors d'oeuvres, fruit, entrées of your choice, water and a bottle of wine.

PRG PATINA RESTAURANT GROUP

To help you plan your next special event at Tanglewood, please call 413 637 5241

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

James Levine

Now in his fourth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2008 Tanglewood season include Berlioz's *Les Troyens* in concert with the Boston Symphony Orchestra; Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra; a fully staged Tanglewood Music Center production of Weill's *Rise and Fall of the City of Mahagonny*; a BSO concert of Elliott Carter's music as part of this summer's Festival of Contemporary Music marking the composer's 100th-birthday year, and John Harbison's new Symphony No. 5 with the BSO, as well as BSO performances of works by Bach, Brahms, Haydn, Mahler, Mozart, and Schubert. Also as part of his continuing involvement with the Tanglewood Music Center, he leads classes devoted to orchestral repertoire, Lieder, and opera with the TMC's Instrumental, Vocal, and Conducting Fellows. Highlights of his forthcoming 2008-09 BSO season include a special Opening Night all-Russian program; Brahms's *Ein deutsches Requiem*; the world premieres of BSO-commissioned works by Elliott Carter, Leon Kirchner, and Gunther Schuller; concert performances of Verdi's *Simon Boccanegra*; a selection of Mozart symphonies ranging from early works to the final three; Mahler's Symphony No. 6, and Tchaikovsky's *Pathétique* Symphony, as well as music of Beethoven, Berlioz, Boulez, Brahms, Messiaen, Schumann, and Stravinsky. Following the 2007 Tanglewood season, he and the Boston Symphony Orchestra made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival, Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Gershwin, Harbison, Lieberson, Ligeti, Perle, Schuller, Sessions, and Wuorinen. He became music director in the fall of 2004, having been named music director designate in October 2001.



(photo: Michael J. Lutch)

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 83 different operas, including thirteen company premieres. In 2008-09 Maestro Levine leads the MET's Opening Night gala featuring Renée Fleming; a free performance of Verdi's Requiem marking the first anniversary of Luciano Pavarotti's death; a 125th Anniversary Gala (also celebrating the 40th anniversary of Plácido Domingo's Met debut) featuring recreations of scenes from historic Met productions; the final revival of Wagner's *Ring* cycle in Otto Schenk's production; a new Robert Lepage production of Berlioz's *Damnation of Faust*, and a revival of Gluck's *Orfeo ed Euridice* in Mark Morris's production, and as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor

piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).



(photo: Michael J. Lutch)

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and the newly created Opera Honor award presented by the National Endowment for the Arts.



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Tanglewood 2008

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Bernard Haitink

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa

Music Director Laureate

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

Sheila Fiekowsky*
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Jennie Shames*
Theodore W. and Evelyn Berenson Family chair

Valeria Vilker Kuchment*
Stephanie Morris Marryott and Franklin J. Marryott chair

Tatiana Dimitriades*
Catherine and Paul Buttenwieser chair

Si-Jing Huang*
Mary B. Saltonstall chair, fully funded in perpetuity

Nicole Monahan*#
Kristin and Roger Servison chair

Wendy Putnam*
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Xin Ding*

Glen Cherry*

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

Nancy Bracken*
Robert Bradford Newman chair, fully funded in perpetuity

Aza Raykhtsaum*

Bonnie Bewick*

James Cooke*

Victor Romanul*
Bessie Pappas chair

Catherine French*

Kelly Barr*#

Jason Horowitz*

Julianne Lee*

Gerald Elias°

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

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Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

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Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
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Vernon and Marion Alden chair, endowed in perpetuity in 1977

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Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller*
Charles and JoAnne Dickinson chair

Owen Young*
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce*
Stephen and Dorothy Weber chair

Mickey Katz*
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

(position vacant)
Lillian and Nathan R. Miller chair

Basses

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Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne
Kathryn H. and Edward M. Lupean chair

James Orleans*

Todd Seeber*
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall*

Flutes

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Linda Toote°

Piccolo

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

(position vacant)
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
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Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
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Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
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Trumpets

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Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

Darren Acosta°

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

(position vacant)
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

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Tanglewood Festival
Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductors

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

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Stage Manager

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* *participating in a system of rotated seating*

\# *on leave*

° *substituting*

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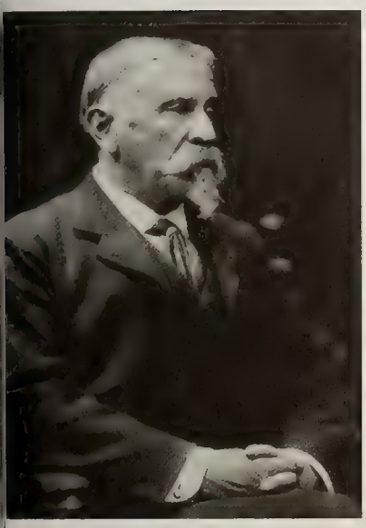
Main Gate:
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Friday, 10am – 30 minutes post concert
Saturday, 9am – 30 minutes post concert
Sunday, noon – 6pm

Highwood Gate:
Performance Hours



A Brief History of the Boston Symphony Orchestra

Now in its 127th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (photo: BSO Archives)

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appoint-



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ment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882 (photo: BSO Archives)

In 1929 the free Esplana de concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides

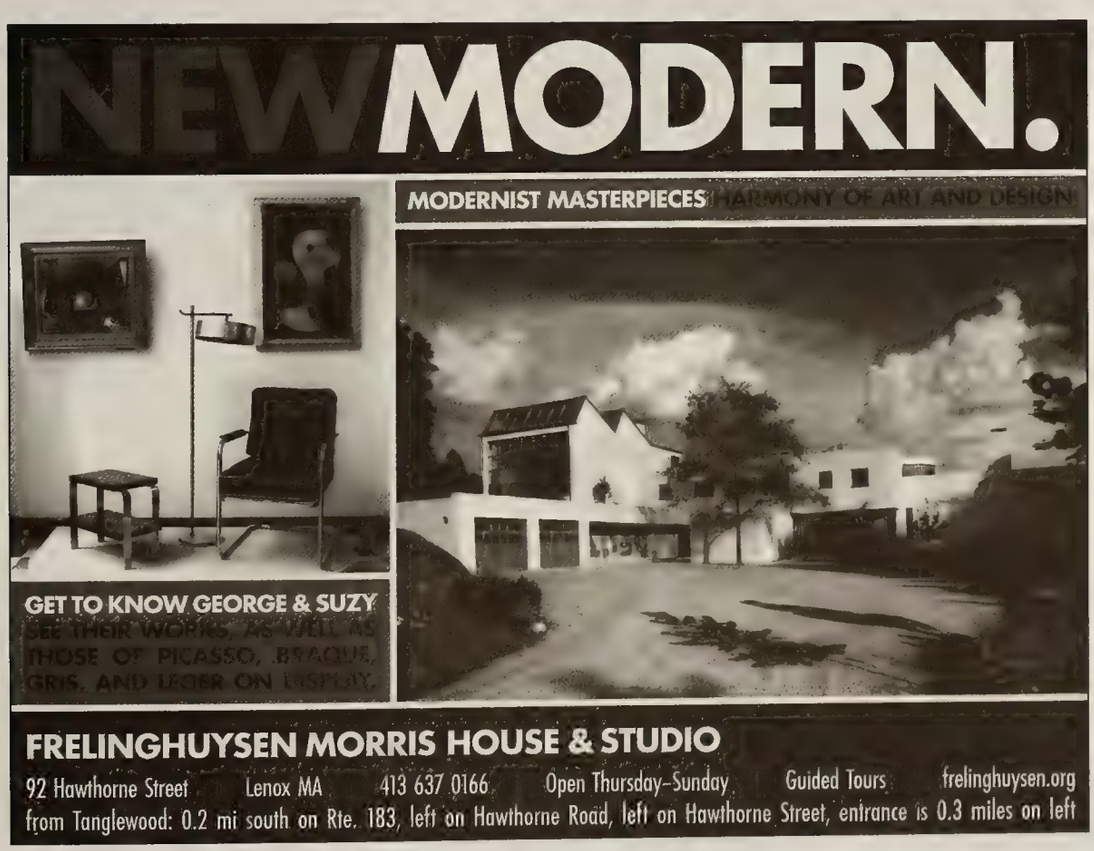
maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Rush ticket line at Symphony Hall, probably in the 1930s (photo: BSO Archives)

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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Directed and designed by Lech Majewski
Choreographed by Noemie Lafrance

Dance

World Premiere
ROMEO & JULIET,
ON MOTIFS OF SHAKESPEARE
July 4, 5, 6, 8, 9
Music by Sergey Prokofiev
Choreography by Mark Morris
Performed by the Mark Morris Dance Group

American Symphony Orchestra
Conducted by Leon Botstein

Theater

UNCLE VÁNYA
July 9–13, 16–20
Written by Anton Chekhov
Directed by Erica Schmidt
With Peter Dinklage as Uncle Ványa

Musical Theater

OF THEE I SING
August 1–3, 6–10
Music by George Gershwin
Lyrics by Ira Gershwin
Book by George S. Kaufman and Morrie Ryskind
Conducted by James Bagwell
Directed and choreographed by Will Pomerantz

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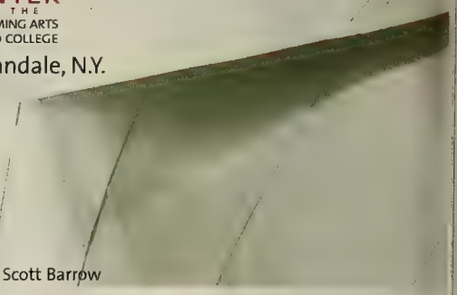
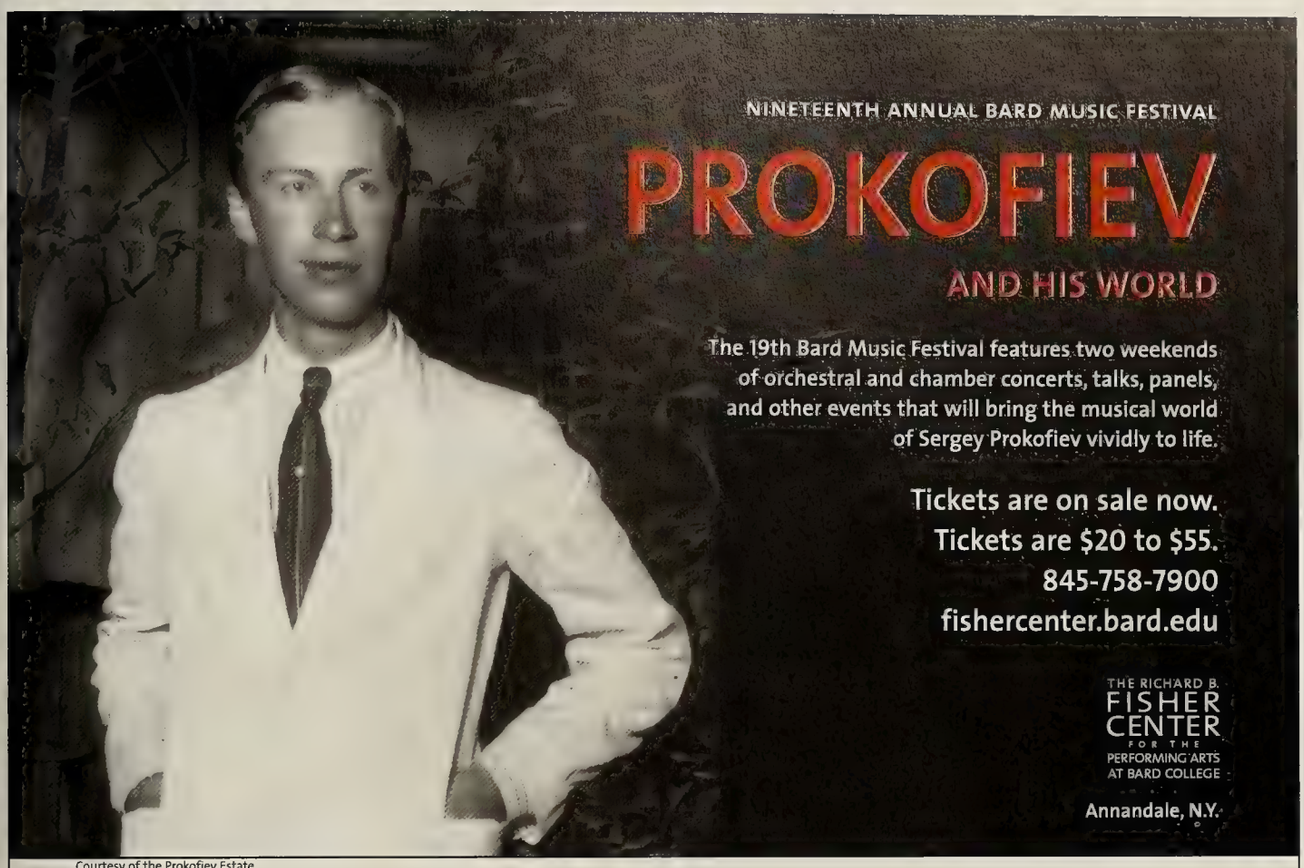


Photo: Scott Barrow



Courtesy of the Prokofiev Estate

WEEKEND ONE AUGUST 8–10
FROM EAST TO WEST

FRIDAY, AUGUST 8

PROGRAM ONE
FROM RUSSIA AND BACK: THE CAREER OF SERGEY PROKOFIEV
Works by Prokofiev

SATURDAY, AUGUST 9

PROGRAM TWO
BEFORE EMIGRATION: TEACHERS AND INFLUENCES
Chamber works by Prokofiev, Tcherepnin, Glière, Taneyev, Medtner, Stravinsky, Glazunov

PROGRAM THREE
THE SILVER AGE: MYSTIC SYMBOLS
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Lyadov, Rimsky-Korsakov, Scriabin, Achron

SUNDAY, AUGUST 10

PROGRAM FOUR
THE PARIS YEARS
Chamber works by Prokofiev, Poulenc, Honegger, Milhaud, Satie, Ravel, Tailleferre, Stravinsky, Auric

PROGRAM FIVE
THE CULT OF THE CHILD
Works by Prokofiev, Poulenc, Ravel, Carpenter, Satie

WEEKEND TWO AUGUST 15–17
THE FAUSTIAN PACT

FRIDAY, AUGUST 15

PROGRAM SIX
WHITE RUSSIANS ABROAD
Choral works by Prokofiev, Grechaninoff, Rachmaninoff, Stravinsky, Obukhov

SATURDAY, AUGUST 16

PROGRAM SEVEN
FROM BROADWAY TO GORKY STREET
Songs by Prokofiev, Duke, Gershwin, Kern, Porter, Dunayevsky, Shostakovich

PROGRAM EIGHT
THE RETURN TO THE U.S.S.R.
Chamber works by Prokofiev, Shostakovich, Khachaturian, Feinberg

PROGRAM NINE
MANUFACTURING A SOVIET SOUND
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Shebalin, Myaskovsky

SUNDAY, AUGUST 17

PROGRAM TEN
FORMALISM: CHALLENGE AND RESPONSE
Chamber works by Prokofiev, Shostakovich, Kabalevsky, Shcherbachyov

PROGRAM ELEVEN
20TH-CENTURY RUSSIA: NOSTALGIA AND REALITY
American Symphony Orchestra,
Leon Botstein, conductor
Orchestral works by Prokofiev, Dukelsky, Rachmaninoff

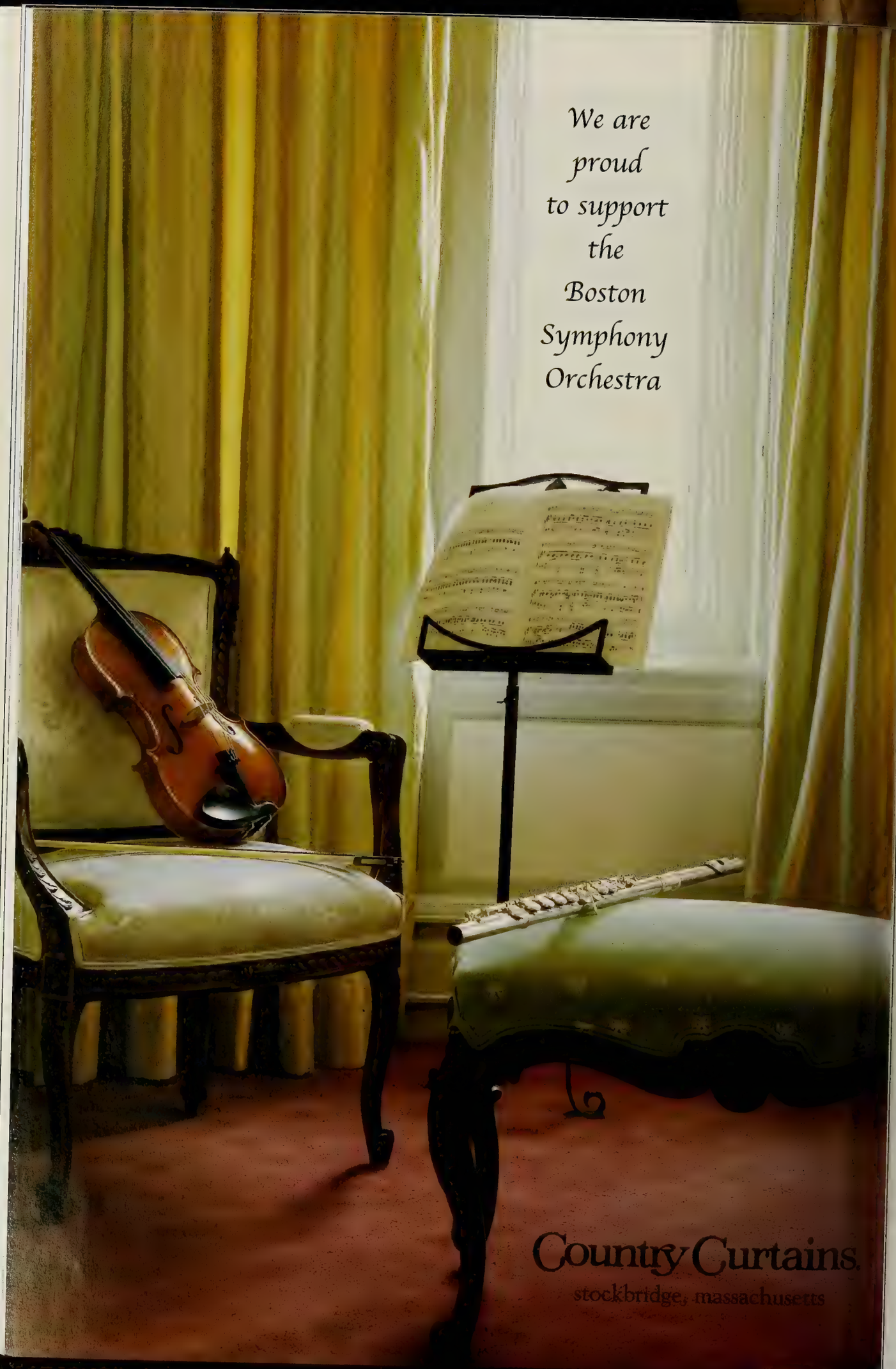

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Table of Contents

Friday, August 22, 6pm (Prelude Concert)

3 MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
RANDALL HODGKINSON, piano
Music of Haydn, Poulenc, Tower, and Strauss/Hasenöhrl

Friday, August 22, 8:30pm

12 BOSTON SYMPHONY ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS conducting
CHRISTIANE OELZE, KRISTINE JEPSON,
RICHARD CROFT, and HANNO MÜLLER-BRACHMANN,
vocal soloists; TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
Beethoven Mass in C and Symphony No. 5

Saturday, August 23, 8:30pm

31 BOSTON SYMPHONY ORCHESTRA
CHRISTOPH VON DOHNÁNYI conducting
Beethoven Symphonies 2 and 3 ("Eroica")

Sunday, August 24, 2:30pm

45 BOSTON SYMPHONY ORCHESTRA
CHRISTOPH VON DOHNÁNYI conducting
CHRISTIANE OELZE, LILLI PAASIKIVI,
JOSEPH KAISER, and HANNO MÜLLER-BRACHMANN,
vocal soloists; TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
Beethoven Symphony No. 9

"This Week at Tanglewood"

New this summer: Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events with special guest artists and BSO and Tanglewood personnel. The moderator is director/singer/radio commentator Ira Siff. Please join us for "This Week at Tanglewood" on Friday evenings, continuing through Friday, August 22.

Saturday-Morning Open Rehearsal Speakers

July 5, 12; August 9, 23—Marc Mandel, BSO Director of Program Publications
July 19; August 2, 16—Robert Kirzinger, BSO Publications Associate

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2008 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, August 22, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

CYNTHIA MEYERS, flute
THOMAS MARTIN, clarinet
SUZANNE NELSEN, bassoon
DANIEL KATZEN, horn
VALERIA VILKER KUCHMENT, violin
OWEN YOUNG, cello
JAMES ORLEANS, double bass
RANDALL HODGKINSON, piano

TOWER	*Petroushkates*, for flute, clarinet, violin, cello, and piano
HAYDN	Minuet in C for cello and piano, arranged by Alfred Piatti Tempo di minuetto; Vivo
POULENC	*Élégie* for horn and piano Très calme
HAYDN	Trio in G for piano, violin, and cello, Hob. XV:25 Andante Poco Adagio Finale: Rondo, in the Gypsies' style. Presto
STRAUSS/ HASENÖHRL	*Till Eulenspiegel einmal anders*, for violin, double bass, clarinet, horn, and bassoon

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

The acclaimed American composer **JOAN TOWER** (b.1938)—called by *The New Yorker* "one of the most successful woman composers of all time"—is celebrating her seventieth-birthday year. Her bold, energetic music, with striking imagery and novel structural forms, has won large, enthusiastic audiences. Tower spent much of her youth in South America, returning to the United States to study at Bennington College and Columbia University, where she earned a doctorate in composition. A member of the American Academy of Arts and Letters, she was the first woman to receive the Grawemeyer Award in Composition (1990) and was inducted into the Academy of Arts and Sciences at Harvard in the fall of 2004.

From 1969-84, Tower was pianist and founding member of the Naumburg Award-winning, New York-based Da Capo Chamber Players, which commissioned and premiered many of her works. She composed *Petroushkates* in 1980 for Da Capo's tenth anniversary; dedicated to the performance of new music, Da Capo commissioned the work in conjunction with the New York State Council on the Arts and gave the premiere on March 23, 1980, in New York's Alice Tully Hall.

Petroushkates, for flute, clarinet, violin, cello and piano, doubles as an homage to Stravinsky, whose music significantly influenced Tower. She quotes the rhythms and color of Stravinsky's *Petroushka*'s beginning and, toward the end, also refers to a solo violin passage from *L'Histoire du soldat* accompanied by the irregularly spaced chords that recall the final movement of the *Rite of Spring.* She uses these quotations much as Stravinsky quoted earlier composers in some of his own works, but she creates her own unique musical atmosphere. In addition to Stravinsky, Tower drew inspiration from a completely different source: figure skating. She explains its musical import: "In an attempt to understand why figure skating, especially pair skating, was so beautiful and moving to me I discovered a musical corollary I had been working on for a while—the idea of seamless action to the piano, but all the instruments share in the evocation of *Petroushka.* (Skating, of course, has no seams unless you stop!) As it turned out, the figure skating pairs became a whole company of skaters, thereby creating a sort of musical carnival on ice."

At the beginning of *Petroushkates,* flute and clarinet trills, cello harmonics, and the piano's quick rocking chords evoke Stravinsky. Fragments of melody appear while the meter changes frequently. The instruments play at the top extreme of their

This week at Tanglewood

Enjoy a new way to further experience the music of Tanglewood. "This Week at Tanglewood" is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7pm. Attendance is free with tickets to Friday evening's concert. Hosted by Ira Siff.

ranges before descending in pitch and volume while the tempo moderates. Flute and clarinet introduce the "skating theme": the clarinet plays rhythmically irregular groupings of notes while the flute's line angularly recalls Stravinsky. At the end, the opening material returns, and the piano introduces new rumbling low chords.

The C major minuet by **FRANZ JOSEPH HAYDN** (1732-1809) being performed here by cello and piano is a transcription of a movement from a sonata for violin and viola (Hob. VI:6). The duet form Haydn used here was not one of his favorites. Although many duets are attributed to him, most are not authentic; this work does, however, seem to be his. The sonata from which it is taken follows the pattern of Haydn's early style: there are three movements, with ornamental and virtuosic passages constituting much of the musical content. The minuet itself has two parts, the first in "minuet tempo," the second marked "*vivo.*" Pablo Casals was known to be fond of it and may be the only one who ever recorded it.

Alfred Piatti (1822-1902), one of the greatest cello virtuosi of the nineteenth century, displays his knowledge of the instrument in his solo cello works, but rarely introduces innovations in instrumental technique. An Italian, Piatti became popular in England as a cellist and composer. In 1837, upon completing his studies, the Milan Conservatory gave him a Pietro Giacomo Rogeri's cello, in the custom of the day; unfortunately, illness and lack of funds forced him to sell it soon afterwards. Serendipitously, not much time elapsed before he met Franz Liszt, and Liszt gave him an Amati cello. Years later, Piatti received a 1720 Stradivarius as a gift, and that famous instrument now bears his name.

In the early twentieth century, **FRANCIS POULENC** (1899-1963) helped turn French music away from stultifying formality, elevating what was considered pretense and empty pomp with urbanity and wit. His finest compositions are couched in a musical language whose apparent simplicity does not conceal the sophistication of his expression. He composed this masterful *Élégie* in 1957 in memory of the renowned British horn player, Dennis Brain, killed at the age of thirty-six in an automobile accident. *Élégie* premiered exactly one year after Brain's death, on September 1, 1958, with Neill Sanders playing horn and Poulenc piano. The occasion for this unique work prompted Poulenc to compose a grave, poignant, dramatic piece. Overall, its raw, chromatic urgency contrasts with Poulenc's indication "*Très calme.*" The first theme, like a call, is an unaccompanied twelve-tone statement terminating only as the horn exhausts itself in resounding repeated notes. Critics have compared this opening to Debussy's *Étude pour les notes répétées*, which symbolizes a descent into hell. Frightening hammering from the piano interrupts the horn melody, but eventually the horn melody sounds over what becomes a more delicate harmonic pianistic texture. The twelve-tone theme reappears in the elegy's conclusion.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

In the 1790s, **HAYDN** wrote seventeen splendid piano trios. Twelve were published in sets of three, and each set was dedicated to a different woman whose talents were reflected in the piano part. He dedicated this G major piano trio to Rebecca Schröter, widow of Johann Samuel Schröter (1750-1788), the successor of Johann Christian Bach as Master of the King's Music. She was a romantic interest for Haydn in London; many say he would have married her had he been free to do so.

Even in the late eighteenth century, the distinctive quality of chamber music was its functional, mostly social nature; it was generally intended for private performance and the pleasure of the performers. Composers tailored their works to the tastes and skills of specific players. This trio, No. 25 in the Hoboken catalogue (No. 39 in the more recent and more comprehensive cataloging by Christa Landon) was published in September 1795 in London, just before the end of Haydn's second and final visit there.

The music historian H.C. Robbins Landon has pointed out that Haydn's piano trios were the most neglected works of the period; nonetheless, they command a place in contemporary concert repertoire because of their delightful musical content. This trio, one of the most popular due to its lyrical first movement and the colorful "Gypsy" rondo finale (the finale being labeled as such by its original English publisher), accords the piano prominence. Infrequently Haydn allows the violin independence, but usually the cello duplicates the piano's bass line.

The first movement, a theme with four variations with many solo embellishments, displays a Rococo *galant* texture. The straightforward theme, articulated by the violin, often doubles the piano. By the third variation Haydn highlights the violinist in a solo role, while the last variation showcases the piano's virtuosity. Overall, the variations involve rhythmic manipulation and minor-key forays. The second movement, melodic and straightforward, again showcases the piano, yet the violin plays an



important role in the central section. Throughout, the cello supports the other two instruments. Written in *style hongrois* and based on gypsy music, the finale is marked by syncopation, dotted rhythms, and even virtuoso violin passages. The cello also is occasionally featured, supplementing the fast melodic figures that the violin and piano initiate. The movement, the only rondo-finale in a Haydn piano trio of this period, displays the composer's sense of humor and fondness for folk music.

The well-known 1895 tone poem *Till Eulenspiegel's Merry Pranks* by **RICHARD STRAUSS** (1864-1949) musically introduced the theme of a misunderstood hero, with whom Strauss identified strongly. Perhaps Strauss was present in the unrepentant Till, reveling in his "bad boy" image as he challenged the musical establishment at the turn of the twentieth century. Strauss conveyed the character of the merry prankster by opening with a difficult and memorable horn solo and then musically tracing such adventures as Till's penchant for assuming disguises, his involvement in love affairs, and his horse-riding through the town square scattering crockery everywhere. Finally, Till whistles at justice and succumbs to the death penalty by hanging.

The Austrian **FRANZ HASENÖHRL** (1895-1970; his name is a pseudonym for Franz Höhrl) taught composition at the University of Vienna. Although his works are rarely performed, Hasenöhrl composed symphonies, concertos, chamber music, keyboard, vocal, and choral music. His *Till Eulenspiegel einmal anders* ("Till Eulenspiegel another way, for once"), published in 1954 and premiered by members of the Vienna Philharmonic Orchestra, miraculously retains the essence of the original. In his skilful deconstruction, Hasenöhrl compressed and concentrated Strauss's enormous work without eliminating main themes, reducing its length to half the original size and its large orchestral forces to an ensemble of five: violin, double bass, clarinet, horn, and bassoon. Hasenöhrl retains Strauss's two main solo voices—the horn, to play the most famous solo horn calls, and the violin, which Strauss used to reveal Till's poetic nature. In addition, the double bass functions as the percussion. In this remarkable piece, subtitled "*Grotesque musicale*," Hasenöhrl takes joy in eliminating repetitions and transitions while emphasizing the original themes.

SUSAN HALPERN

Susan Halpern has been writing program notes for more than a decade, for such venues as Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country.

Artists

Cynthia Meyers joined the Boston Symphony Orchestra as its piccolo player in the autumn of 2006. Before coming to Boston she served as principal piccolo of the Houston Symphony for nine years under the direction of Christoph Eshenbach and Hans Graf. She is the former principal flutist of the Omaha Symphony, a post she held for nine seasons, during which time she was a featured soloist with the orchestra on numerous occasions. A native of Somerset, Pennsylvania, Ms. Meyers began playing the piano at age three. She earned her bachelor of fine arts degree at Carnegie-Mellon University and completed her master of music degree at the Cleveland Institute of Music as a student of Jeffrey Khaner, principal flutist of the Philadelphia Orchestra. She took an interest in playing the piccolo while in Cleveland and continued study solely on that instrument with William Hebert of the

Cleveland Orchestra. Besides playing with the BSO and teaching privately, Ms. Meyers has performed at the Grand Teton Music Festival with colleagues from other major orchestras around the country, and has also performed with the Minnesota Orchestra and the Chicago Symphony.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum. Earlier this summer he was soloist in Eliott Carter's Clarinet Concerto during Tanglewood's Festival of Contemporary Music, a celebration of Carter's 100th birthday year.

Suzanne Nelsen began her studies in Edmonton, Canada, and instantly fell in love with the bassoon. She earned a bachelor's degree in music from McGill University and pursued further study at The Hague Conservatory in Holland, earning a UM

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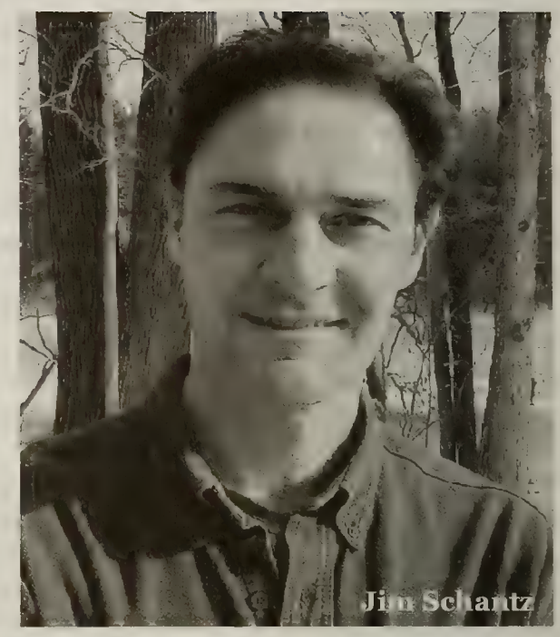
degree. Early training included summers at the Banff Festival, National Youth Orchestra of Canada, and The Boris Brott Festival. In 1995, during post-graduate study at McGill, she won a position with the Montreal Symphony. During that same year she joined the faculty of McGill University, as both chamber music coach and bassoon professor. She has performed throughout the world as soloist and chamber musician and has recorded numerous CDs with the Montreal Symphony. Ms. Nelsen joined the Boston Symphony and Boston Pops orchestras in the fall of 2000.

Daniel Katzen has been second horn of the Boston Symphony Orchestra since 1979 and has been on the faculties of the New England Conservatory and Boston University since 1980. The 2007-08 BSO season is his last as an orchestra member: as of September 2008 he will take up the position of Associate Professor of Horn at the University of Arizona in Tucson. He observes that "The BSO has been the main focus of my career; and I have felt fortunate to be involved with music-making and camaraderie at the highest possible level." In addition to his new duties in academia, Mr. Katzen also performs and records with Los Angeles-area orchestras and film studios. His schooling included the Eastman School Preparatory Department (receiving his diploma "with honors" under Milan Yancich), Indiana University (receiving his bachelor of music degree "with distinction" under Philip Farkas), the Salzburg Mozarteum (one year of study under Michael Höltzel), and Northwestern University (receiving his master of music degree under Dale Clevenger). In addition he studied privately with Morris Secon, Peter Damm, and Fred Fox. This evening's Prelude Concert is Mr. Katzen's final chamber music performance as a member of the Boston Symphony Orchestra.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country (including a solo appearance with the Boston Pops Orchestra), winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel & Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has made two recordings with the Apple Hill Chamber Players for Sonora, one of music by Tchaikovsky, the other of music by Dvořák and Janáček.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. He has appeared in the Tanglewood, Aspen, Banff, Davos, Sunflower, Gateway, Brevard, and St. Barth's music festivals and is a founding member of the innovative chamber ensemble Innuendo. Mr. Young's performances have been broadcast on National Public Radio, WQED in Pittsburgh, WITF in Harrisburg, and WGBH in Boston. He has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. Mr. Young has been on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is currently active in Project Step (String Training and


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Jim Schantz

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Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. His teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Born in Newark, New Jersey, in 1952, **James Orleans** began his musical studies with the trumpet, which he played for nine years. His growing interest in jazz precipitated a move to the double bass in 1972. He majored in composition with a concentration in double bass at Indiana University and graduated *magna cum laude* from the Boston Conservatory in 1981. He was awarded fellowships to the Tanglewood Music Center in 1981 and 1982. Mr. Orleans's bass teachers included William Rhein, Robert Olson, and Edwin Barker. He joined the Milwaukee Symphony Orchestra under Lukas Foss in 1982 and became a member of the Boston Symphony Orchestra in 1983. He maintains an active interest in contemporary music and has performed with Collage New Music, Dinosaur Annex, and Boston Musica Viva; he has recorded with those ensembles for CRI and Northeastern records. Mr. Orleans has written articles on programming contemporary orchestra music and has served on advisory panels of such organizations as the American Composers Orchestra, American Symphony Orchestra League, and National Endowment for the Arts.

Grand prize-winner of the International American Music Competition sponsored by the Rockefeller Foundation and Carnegie Hall, pianist **Randall Hodgkinson** has performed with the New York Philharmonic, the Boston Symphony Orchestra and Boston Pops, the Atlanta Symphony, the Iceland Philharmonic, and the Orchestra of Santa Cecilia in Rome. Among his many solo and collaborative recordings are "Petrouchka and Other Prophecies" (featuring music of Stravinsky, Chopin, Schumann, and Beethoven), which was awarded a double five-star rating by *BBC Magazine*; Dawn Upshaw's Grammy Award-winning "The Girl with the Orange Lips"; the Beethoven cello sonatas with BSO cellist Jonathan Miller, and Leo Ornstein's complete music for cello and piano with cellist Joshua Gordon. Mr. Hodgkinson has appeared at numerous festivals, including BargeMusic, the Santa Fe Festival, Chamber Music Northwest, and Mainly Mozart in La Jolla, California. He performs the two-piano and four-hand repertoire with his wife, Leslie Amper, and the piano trio repertoire with the Gramercy Trio. An artist member of the Boston Chamber Music Society, he is on the faculties of the New England Conservatory of Music, the Longy School in Cambridge, and Boston University.

2008 Tanglewood

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Friday, August 22, 8:30pm

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ALL-BEETHOVEN PROGRAM

Mass in C for solo voices, chorus, orchestra, and organ, Opus 86

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

CHRISTIANE OELZE, soprano
KRISTINE JEPSON, mezzo-soprano
RICHARD CROFT, tenor
HANNO MÜLLER-BRACHMAN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 16.

{ I n t e r m i s s i o n }

Symphony No. 5 in C minor, Opus 67

Allegro con brio
Andante con moto
Allegro—
Allegro

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Please note that soprano Christiane Oelze is singing tonight in place of Hei-Kyung Hong, who has had to withdraw from this concert for family-related reasons.

Ludwig van Beethoven (1770-1827)

Mass in C for solo voices, chorus, orchestra, and organ, Opus 86

First performance: September 13, 1807, at the Esterházy palace in Eisenstadt, the piece having been composed that year on commission from Prince Nikolaus Esterházy. *First BSO performances*: April 1977, Colin Davis cond.; Benita Valente, Jan DeGaetani, Ryland Davies, and Michael Devlin, vocal soloists; Tanglewood Festival Chorus, John Oliver, conductor. *Only other BSO performances (both at Tanglewood)*: July 5, 1987, Charles Dutoit cond.; Marvin Martin, Claudine Carlson, Vinson Cole, and John Cheek, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.; July 5, 1998, John Oliver, cond. (substituting for Robert Shaw); Dominique Labelle, Marietta Simpson, Richard Clement, and David Wilson-Johnson, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.



To Beethoven, this Mass was a "special" work—"I believe I have treated the text as it has seldom been treated," he wrote—and Prince Esterházy, who had commissioned it, said after the first performance, "My dear Beethoven, what have you done this time?" Esterházy each year commissioned a Mass for performance on the Sunday following his wife's name-day. That is how Haydn came to write his six late and wonderful Masses between 1796 and 1802, and Johann Nepomuk Hummel, who was the Esterházy *Kapellmeister* from 1804 to 1811, also composed three Masses for the Princess Maria Hermenegild. Whether the commission for 1807 had gone to Beethoven on the recommendation of his former teacher, Haydn, we do not know. In any event, it all turned into an unhappy occasion for Beethoven. There was absenteeism at rehearsals. There was the Prince's remark and Hummel's laughter, which Beethoven misunderstood as being directed at himself rather than at Esterházy's peculiar formulation. Moreover, Beethoven was offended at having been put up not like a proper guest in the castle, but in damp quarters normally assigned to minor household officials. At any rate, he left as soon as possible, and when the Mass was published in 1812, it bore a dedication not to either of the Esterházys, but to Prince Ferdinand Kinsky.* The C major Mass had several more performances during Beethoven's lifetime and was, upon publication, the subject of an enthusiastic review by E.T.A. Hoffmann. And interestingly, in view of later liturgical developments, Beethoven concerned himself with the possibility of making an edition in German.

*Kinsky, together with Prince Lobkowitz and the Archduke Rudolph, had set up a fund in 1808 to guarantee Beethoven an annual stipend. Georg Ludwig Kinsky, who prepared the counterpart of a Köchel catalogue for Beethoven, is no relative.

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Our sense of the normality of the C major Mass is obviously and greatly conditioned by the fact that we know the later *Missa solemnis*, completed early in 1823, so much better—and there is a work in which the text is treated as never before or since! It is tempting, therefore, to think of Opus 86 as Beethoven's "*Haydn* Mass." And of course Beethoven knew the Haydn Masses and other such works in the Austrian classical tradition, and he knew what was expected *chez* Esterházy. But even as a younger man, writing the trios, Opus 1, and the piano sonatas, Opus 2, he was, no matter how attentive to certain conventions, quite incapable of composing anything that was not insistently highly individual Beethoven.

In the C major Mass, Beethoven observes certain customs—the placing of the musical articulations, ending the Gloria and the Credo with fugues, setting the Benedictus as an amiable *allegretto* in 2/4 time, and so on. But in fact, he begins remarkably, with the chorus basses intoning the word "*Kyrie*" by themselves and quietly, to which the rest of the chorus and the strings respond with music whose softness always touches us particularly in Beethoven, not least because it surprises us.* The harmonies move quickly to rather distant E minor and then even to E major, and the return to C—*after* "*Christe eleison*" reverts to "*Kyrie eleison*," and at the first fortissimo—is abrupt and exciting ("not recommended for imitation," says E.T.A. Hoffmann). That particular key relationship is fascinating to Beethoven, as it had been to Haydn and would be to Schubert and Brahms: the assertion of it so early serves notice that a composition on a grand scale and of large energies has begun.

The Gloria starts with powerful exclamations. Beethoven moves quickly across much of the text, then to become dramatically expansive on certain phrases—"*bonae voluntatis*" (where you also get one of his occasional and always striking uses of the chorus without accompaniment), or "*glorificamus te.*" *Gratias agimus tibi*, begun as a tenor solo, makes lovely euphony with the sustained chords of clarinets and bassoons, and the flowing quarter-notes in the strings. In the Kyrie, the harmonic explorations had been toward the side of keys with sharps; now Beethoven moves into the territory on the other side of the world, first the F major of the *Gratias*, then the F minor of the pathos-filled *Qui tollis peccata mundi.* (The E major of the *Christe eleison* and the

*The tempo direction is Beethoven's longest: "*Andante con moto assai vivace quasi Allegretto ma non troppo.*" He is saying that he wants a fast *andante*, really very lively, so that it becomes virtually an *allegretto*, but not too much so.

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F minor here define the harmonic boundaries of the Mass—the rest is the filling in of this space.) The *Cum sancto spiritu* moves with huge vigor, and one passage on the word "Amen," done as dialogue of chorus and orchestra, presages what is surely the harmonically most dizzy-making passage at the corresponding place in the *Missa solemnis*. The unexpected return, compressed and excited, of *Quoniam* is one of the details Beethoven must have had in mind when he spoke of setting the text as it had not been set before.

And surely the mysterious, agitated opening of the Credo is another. Wonderful is the shouting across great spaces, voice by voice, of "*Deum de Deo, lumen de lumine*," building to an exultant climax on "*per quem omnia facta sunt*," from there to settle again with "*qui propter nos homines*" into the softness so characteristic of this Mass. A point Hoffmann makes in his review is that it has become the tendency for composers to respond in excess to details of the text and to fling the listener recklessly and brutally from abject miseries to riotous rejoicings. The mature composer, he suggests, has a clearly defined personality and religious point of view, and a mass by such a composer will bring all the diverse elements of the text into harmony with the basic stance. He finds the C major Mass exemplary in this respect and isolates its gentleness as its essential affect. (He died half a year before Beethoven finished the *Missa solemnis*, a work whose ruthless, extreme responses to the text would surely have disconcerted, indeed dismayed him.) One further detail about the Credo: I don't know of another instance of having "*qui locutus est per Prophetas*" set, as it is here, as a moment of special drama and awe.

The Sanctus, too, moves into fresh harmonic territory, and begins with another of those moments of chorus *a cappella*. The Benedictus sensitively explores the differences between solo and choral voices, and its sudden move into D major—in a movement that has been lazily content not to let go of F major—comes as a flood of magic sunlight.

The Agnus Dei begins in awe. Over its repeated pleas of "*miserere nobis*" and its anguished, obsessive contemplations of "*peccata*," the clarinet makes itself more and more independent, finally to lead the way into the muted brightness of the *Dona nobis pacem*. No feature in the *Missa solemnis* is more famous than the terrifying war music in what Beethoven explicitly tells us is a prayer for both inward and outward peace. In this Mass, too, he unmistakably evokes physical terrors, and it is once again the clarinet who leads the music back to serenity. When Haydn reaches "*dona nobis pacem*," he is in his *allegro* spirits, and his Masses end brilliantly. Beethoven's music here is, almost to the end, full of questions, of processes begun and broken off, of latticed textures. Then, at the very last, and in one of the most touching inspirations of his whole life, he finds his way into the music with which the Mass had begun. We hear again those gentle thirds of sopranos and altos and violins, and in that ineffable moment Beethoven shows us how the prayer for peace—and every other prayer—is comprehended in the prayer of prayers, "*Kyrie eleison*," "Lord have mercy upon us."

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo.
Et in terra pax hominbus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelestis, Deus pater omnipotens.
Domine fili unigenite Jesu Christe;
Domine Deus agnus Dei, filius Patris;
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram
Patris, miserere nobis;
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris.

Amen.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Glory be to God on high,
and on earth peace to men of good will.
We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee
for thy great glory, O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God,
Son of the Father that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.



Credo in unum Deum, Patrem omnipotentem,factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible:

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;

And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made:

Qui propter nos homines et propter nostram salutem descendit de coelis,

Who for us men and for our salvation came down from heaven,

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man,

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

And was crucified also for us under Pontius Pilate, suffered, and was buried.

Et resurrexit tertia die secundam Scripturas; et ascendit in coelum; sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one Catholic and Apostolic church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead,

Et vitam venturi saeculi. Amen.

And the life of the world to come. Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua;
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Angus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, give us peace.

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Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67

First performance: December 22, 1808, Vienna, Beethoven cond. (see below). *First BSO performance*: December 1881, Georg Henschel cond. *First Tanglewood performance*: August 5, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance by the BSO*: Sunday, August 7, 2005, Rafael Frühbeck de Burgos cond. *Most recent Tanglewood performance*: August 22, 2007 (in Ozawa Hall), Orchestra of the Eighteenth Century, Frans Brüggen cond.



On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert at the Theater an der Wien on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

> First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.
>
> Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion—which lasted for about four hours in a bitterly cold, unheated hall—commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "*Ah! perfido*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer; the concluding number was the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement); the symphony listed as "No. 5" was the one actually published as the Sixth, the *Pastoral*; and the symphony labeled "No. 6" was the one published as the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences in April 1800 with a program including, besides some Mozart and Haydn, his own Septet and First Symphony; and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and only first coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

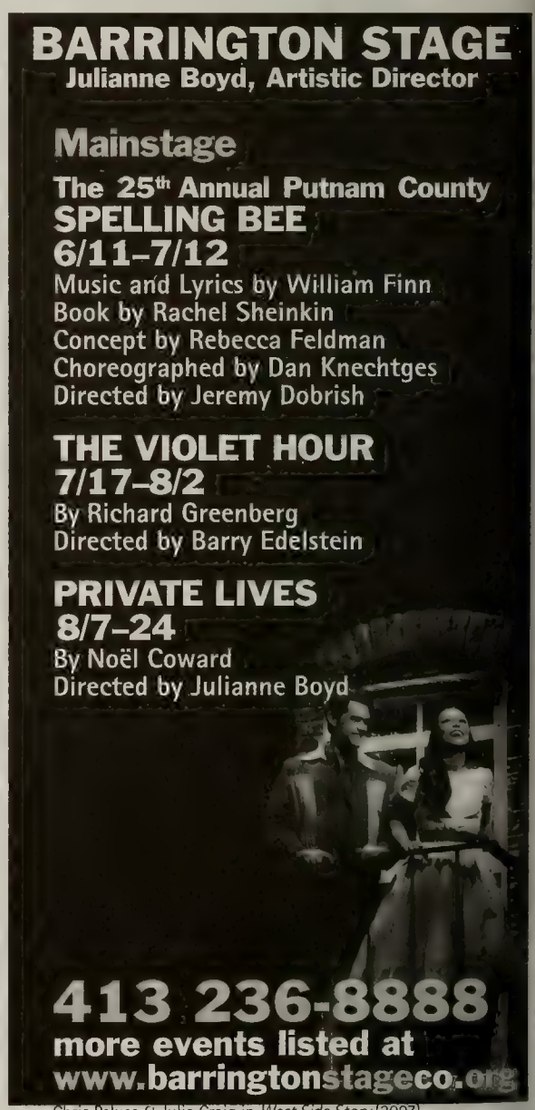
Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his

opera *Leonore* (which ultimately became *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Razumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December, on the very same, very long concert that concluded with the Choral Fantasy.

In a Boston Symphony program note many years ago, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this sym-



Garrett Ammon of Trey McIntyre Project; photo Jonas Lundqvist



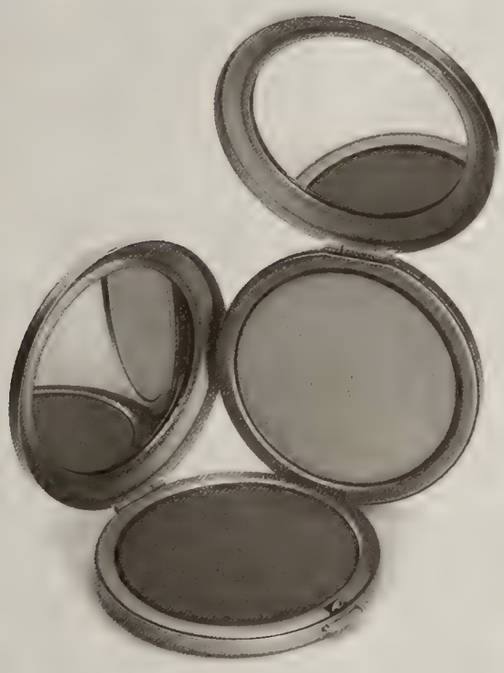
Chris Peluso & Julie Craig in *West Side Story* (2007).

phony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was startling in this music when it was new—the aggressive, compact language of the first movement, the soloistic writing for double basses in the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now



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taken virtually for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must not sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But there are times when Beethoven's Fifth seems to fall from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is periodically deemed to be overplayed, or just too "popular." But the Fifth Symphony is popular for good reason, and so ultimately retains its important and rightful place in the repertoire. It needs, even demands, to be heard on a regular basis, representing as it does not just what music can be about, but everything that music can succeed in doing.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Guest Artists

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude.* He has held conducting posts with the Bilbao Orchestra, the Spanish National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Spanish National Orchestra. He has served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, becoming honorary conductor of the latter ensemble in 1991. He was also chief conductor of the Vienna Symphony Orchestra, music director of the Deutsche Oper Berlin, and chief conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino; since the 2004-05 season he has been music director of the Dresden Philharmonie orchestra. As guest conductor he has led all of the major American orchestras, the Israel Philharmonic, and, in Europe, the Berlin Philharmonic, Munich Philharmonic, the Leipzig Gewandhaus Orchestra, various German radio orchestras, and the five major London orchestras. He is also a frequent guest conductor in Italy, Switzerland, France, Sweden, Norway, Denmark, and Japan, as well as at opera houses and prestigious festivals. His discography includes more than 100 recordings, for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's *Carmina burana,* Mendelssohn's *Elijah* and *St. Paul,* and the complete works of Manuel de Falla, including *L'Atlantida* and *La vida breve.* A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the prestigious Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. Apart from his regular concerts and tours with the RAI Orchestra Torino and the Dresden Philharmonie, he appears regularly with the Boston Symphony Orchestra leading a wide range of repertoire both in Boston and at Tanglewood. His future commitments include reengagements in Los

Angeles, New York, Pittsburgh, Montreal, and Paris, as well as with the Philharmonia in London, the London Symphony Orchestra, and La Scala of Milan. In recent years he has been a frequent podium guest in Boston and also at Tanglewood, where he has led both the BSO and the Tanglewood Music Center Orchestra. He led an all-Beethoven program with the BSO last Friday night and a program of Strauss, Albéniz, and Falla with the TMCO in Ozawa Hall this past Monday night. He returns to Symphony Hall this fall, in late October/early November, to lead the BSO in a Strauss/Brahms program and, the following week, Orff's *Carmina burana.*

Christiane Oelze



The versatile soprano Christiane Oelze has appeared at many of the world's most prestigious opera houses, including the Royal Opera House, Covent Garden; Glyndebourne, Hamburg State Opera, the Salzburg Festival, and the Opéra National in Paris, in roles as diverse as the Countess in Mozart's *Le nozze di Figaro* and Mélisande in Debussy's *Pelléas et Mélisande.* A frequent guest at important concert venues of Europe, Japan, and the United States (including Carnegie Hall), she has performed with many renowned conductors, including Claudio Abbado, Pierre Boulez, Riccardo Chailly, Christoph von Dohnányi, Christoph Eschenbach, Sir John Eliot Gardiner, Carlo Maria Giulini, Nikolaus Harnoncourt, Marek Janowski, Fabio Luisi, Sir Charles Mackerras, Sir Neville Marriner, Kurt Masur, Kent Nagano, Sir Roger Norrington, Sir Simon Rattle, Seiji Ozawa, Esa-Pekka Salonen, and Christian Thielemann. Highlights of her 2007-08 season include the revival of *Le nozze di Figaro* at the Paris Opéra National (as the Countess) as well as recitals and concerts with the Orchestre de Paris (Boulez), Philharmonia Orchestra (Dohnányi), Dresden Staatskapelle, Schleswig-Holstein Festival Orchestra (Eschenbach), Bamberger Symphoniker (Jonathan Nott), Deutsches Sinfonieorchester Berlin (Ingo

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Metzmacher), and Bremen Kammerphilharmonie (Paavo Järvi), among many others. Her appearances at leading summer festivals in 2008 include the Mostly Mozart Festival, Tanglewood, and Edinburgh Festival. Ms. Oelze's 2008-09 season begins with a new production of *The Bartered Bride* at the Opéra de Paris, where she has been invited to sing the key role of Marenka. Her discography reflects all facets of her operatic activities and wide concert repertoire, with particular emphasis on Mozart and music of the twentieth century (including Webern for Deutsche Grammophon). Her latest recital disc, featuring "forbidden songs" by German composers in exile (Ullmann, Korngold, Eisler, and Weill), was released on the Capriccio label. Making her Tanglewood debut this weekend, Christiane Oelze made her Boston Symphony debut in November 1998, in Bach's *St. Matthew* Passion in Boston and New York with Seiji Ozawa conducting.

Kristine Jepson



Mezzo-soprano Kristine Jepson made her Boston Symphony debut in the BSO's opening Tanglewood program last summer, in Mendelssohn's *Midsummer Night's Dream Music* with James Levine conducting. Ms. Jepson has earned acclaim for such roles as Sesto in Mozart's *La clemenza di Tito*, the Composer in Strauss's *Ariadne auf Naxos*, and Sister Helen in Heggie's *Dead Man Walking*. Her role debut in December 2000 as Octavian in *Der Rosenkavalier* at the Metropolitan Opera was highly praised, and she has since made debuts in that role at La Scala, the Théâtre de La Monnaie in Brussels, Hamburg State Opera, and Bavarian State Opera in Munich. The 2007-08 season has included her debut in the Austrian premiere of *Dead Man Walking* at the Theater an der Wien, her debut at Teatro Carlo Felice in Genoa in *Der Rosenkavalier*, Adalgisa in *Norma* for Opera Company of Philadelphia, the Composer at Covent Garden, a concert at La Scala featuring Mendelssohn's *Lobgesang* under Riccardo Chailly, and a concert of Duparc songs in



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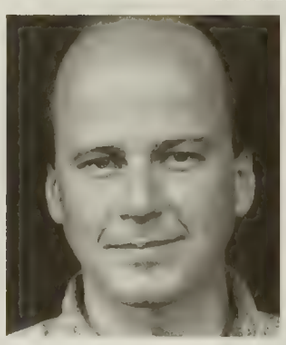
–Maria Hinojosa, *NOW* Senior Correspondent

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the Netherlands. Future projects include Nicklausse in *Les Contes d'Hoffmann* at Covent Garden, her debut as Mère Marie in Poulenc's *Dialogues des Carmelites* in Oviedo, and her first Brangäne in Wagner's *Tristan und Isolde* at Deutsche Oper Berlin and also for her Glyndebourne debut. Kristine Jepson was born in Iowa and completed her musical studies at the University of Indiana at Bloomington. Performances as the Composer in Boston and as Sesto with the St. Louis Opera established her as an important new artist. Subsequent appearances as Dorabella in *Così fan tutte* in Miami, Elizabeth Proctor in *The Crucible* in Washington, Judith in Vancouver Opera's production of *Bluebeard's Castle,* Annio in *La clemenza di Tito* in Dallas and Santiago, and Rosina in *Il barbiere di Siviglia* with New York City Opera solidified her reputation. The 2000-01 season brought debuts in Paris at the Bastille Opera in *Faust* and with San Francisco Opera as Sister Helen in the world premiere of *Dead Man Walking.* Ms. Jepson made her Metropolitan Opera debut in Britten's *Death in Venice* and has since returned to the company as Stephano in *Roméo et Juliette,* Cherubino in *Le nozze di Figaro* (which she has also sung in Washington and Dallas), her first performances of Octavian and the Composer, and, under James Levine's direction, Ascanio in Berlioz's *Benvenuto Cellini,* Siebel in *Faust,* and Idamante in *Idomeneo.* Ms. Jepson has been a frequent guest in Santa Fe, where she has been heard as the Composer, Sesto, and as Nero in Handel's *Agrippina.* Recent concert appearances have included Mozart's C minor Mass and Schumann's *Das Paradies und die Peri* at the Mostly Mozart Festival under Gerard Schwarz. She has performed the latter work with the Seattle Symphony and for her San Francisco Symphony debut, and she has sung often at the Cincinnati May Festival under James Conlon, most recently in Liszt's rarely performed oratorio *St. Stanislaus.*

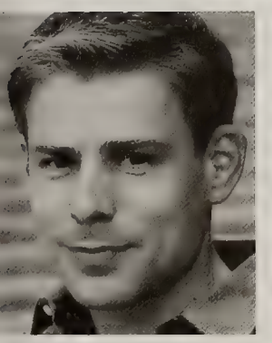
Richard Croft



American tenor Richard Croft is internationally renowned for his performances with leading opera companies and orchestras, including the Metropolitan Opera, Salzburg Festival, Opéra National de Paris, Berlin Staatsoper, Opera Zurich, Glyndebourne Festival, Cleveland Orchestra, Boston Symphony Orchestra, and New York Philharmonic, in repertoire ranging from Handel and Mozart to the present. Mr. Croft recently sang Don Ottavio in Mozart's *Don Giovanni* with Seattle Opera and returned to the Salzburg Festival for Haydn's *Armida.* At the University of North Texas, where he has been Professor of Voice since 2004, he sang Beethoven's *An die ferne Geliebte.* Other recent engagements include Beethoven's Symphony No. 9 with the National Symphony, Handel's *Ariodante* with San Francisco Opera, and his return to the Metropolitan Opera as M.K. Gandhi in Philip Glass's *Satyagraha.* Other Metropolitan Opera roles include Ferrando in *Così fan tutte* under James Levine, Belmonte in Mozart's *Die Entführung aus dem Serail,* and Almaviva in *Il barbiere di Siviglia.* His debuts with both Houston Grand Opera and Washington Opera were as Ferrando. He has performed Mozart's *La clemenza di Tito* for Dallas Opera and Santa Fe Opera, where he has also sung Tom Rakewell in Stravinsky's *The Rake's Progress* and Belmonte. In Europe he has been heard at the Paris Opera as Don Ottavio at the Bastille and as Tacmas in Rameau's *Les Indes galantes* at the Palais Garnier (released on DVD in 2006). At the Berlin Staatsoper he has sung Almaviva and Ferrando, as well as the Composer in Gassman's *L'opera seria.* He has sung Abaris in Rameau's *Les Boréades* at Zurich Opera, Pelléas in *Pelléas et Mélisande* at Deutsche Oper Berlin, and leading roles with the opera companies of Hamburg, Cologne, Amsterdam, Toulouse, Nice, Lyon, Stockholm, Glyndebourne, and Salzburg. Mr. Croft made his Cleveland Orchestra debut as Pelléas under Pierre Boulez, his Carnegie Hall debut under Sir Neville Marriner in Mozart's Requiem, his St. Louis Symphony debut with Nicolas McGegan in Britten's *Serenade,* and his Boston Symphony

debut in January 2002 in Mozart's Requiem led by Bernard Haitink. In Europe he has been heard at London's Royal Albert Hall, the Amsterdam Concertgebouw, Vienna Konzerthaus, and Grosses Festspielhaus in Salzburg. He sang Orphée in the Paris version of Gluck's *Orphée et Euridice* with Marc Minkowski leading Les Musiciens du Louvre. Mr. Croft has received two Grammy nominations, for his recordings of Handel's *Hercules* (DG/Archiv) and Scarlatti's *Il primo omicidio* (Harmonia Mundi). He has also recorded *Ariodante* and *Orphée et Euridice* with Marc Minkowski and Les Musiciens du Louvre (DG), and Handel's *Theodora* with William Christie and Les Arts Florissants (Erato). His performances on DVD include *Theodora* in Peter Sellars's production from Glyndebourne, *Die Entführung aus dem Serail*, and *La finta giardiniera* on Philips Classics, *Les Indes galantes* from the Paris Opera, Almaviva from Netherlands Opera, Cassio in Verdi's *Otello* from the Metropolitan Opera, and the title role in Mozart's *Mitridate* from the Salzburg Festival. Future recording plans include Handel's *Semele* for Chandos and the title role of Mozart's *Idomeneo* for Harmonia Mundi.

Hanno Müller-Brachmann



Born in the south of Germany, bass-baritone Hanno Müller-Brachmann—who makes his Boston Symphony and Tanglewood debuts this weekend—began his musical training in Basel and Freiburg. Following his success in several international competitions, he performed in concert halls throughout Europe and Japan, collaborating with conductors such as Claudio Abbado, Ashkenazy, Barenboim, Blomstedt, Brüggen, Boulez, Chailly, Dohnányi, Peter Eötvös, Eschenbach, Gardiner, Harnoncourt, Herreweghe, Holliger, Janowski, Marriner, Masur, Mehta, Rilling, Runnicles, Bruno Weil, Simone Young, and Lothar Zagrosek. His extensive concert repertoire includes Bach's *St Matthew* and *St John* Passions, Beethoven's Symphony No. 9, Berlioz's *Roméo et Juliette*, Brahms's *A German Requiem*, Britten's *War Requiem*, Carter's *What Next?*, Mahler's *Des Knaben Wunderhorn* and *Kindertotenlieder*, Rossini's *Stabat Mater*, and Schoenberg's *A Survivor from Warsaw*. He has appeared with such ensembles as the Academy of St. Martin in the Fields, Sinfonieorchester Basel, Berlin Philharmonic, Radio Sinfonie Orchester Berlin, Chicago Symphony Orchestra, English Baroque Soloists, European Union Youth Orchestra, London Philharmonic, Orchestre des Champs-Élysées, and Orchestre Philharmonique de Radio France, in venues such as London, Milan, Paris, New York's Carnegie Hall, and the festivals of Aldeburgh, Dresden, Flanders, Granada, the BBC Proms, and Salzburg. Since 1998 he has been a member of the Berlin State Opera's ensemble, also performing at the opera houses in Basel, Madrid, Paris, and San Francisco, the Bavarian State Opera (where he made his debut under Zubin Mehta in 1999), and the Vienna State Opera. He has appeared on radio and television and has released several recordings, including a Schubert recital disc, Bach cantatas, and *Die Zauberflöte* (as Papageno) under Claudio Abbado. He has given recitals in Antwerp, Dresden, Graz, Hamburg, Lausanne, Paris, and Tokyo, collaborating with Philippe Jordan, Burkhard Kehring, Malcolm Martineau, Graham Johnson, András Schiff, and Daniel Barenboim. Festival appearances as a recitalist include the Beethoven Fest Bonn, Berliner Festwochen, Heidelberger Frühling, Edinburgh Festival, Schleswig-Holstein Festival, and the Schubertiade Schwarzenberg. Mr. Müller-Brachmann is also a voice teacher at the University Hans Eisler in Berlin. Current career highlights include performances at the Berlin State Opera, Bavarian State Opera in Munich, and Theater an der Wien in Vienna under such conductors as Daniel Barenboim, Ivor Bolton, Sir Simon Rattle, Gustavo Dudamel, and Simone Young; recitals in Amsterdam, Berlin, London, and Würzburg; concerts with the Dresden Philharmonic under Eschenbach, the Staatskapelle Berlin under Barenboim, Orchestre National de France under Masur, WDR

Sinfonieorchester Köln under Eötvös, Leipzig Gewandhaus Orchestra under Chailly, the Gürzenichorchester Köln under Markus Stenz, and the Vienna Philharmonic under Boulez; and tours with the Freiburg Baroque Orchestra and the SWR Sinfonieorchester Baden-Baden Freiburg under Michael Gielen.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Berlioz's *Les Troyens* in concert with the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production, all under the direction of James Levine; Mahler's Symphony No. 2, *Resurrection*, with BSO Conductor Emeritus Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Performances in the BSO's 2007-08 subscription season included Ravel's *Daphnis et Chloé*, William Bolcom's Eighth Symphony (a BSO 125th Anniversary Commission given its world premiere in Boston, followed by the New York premiere in Carnegie Hall), and concert performances of *Les Troyens* led by James Levine; Bach's *St. Matthew* Passion with Bernard Haitink conducting, and Elgar's *The Dream of Gerontius* with Sir Colin Davis. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The Tanglewood Festival Chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.


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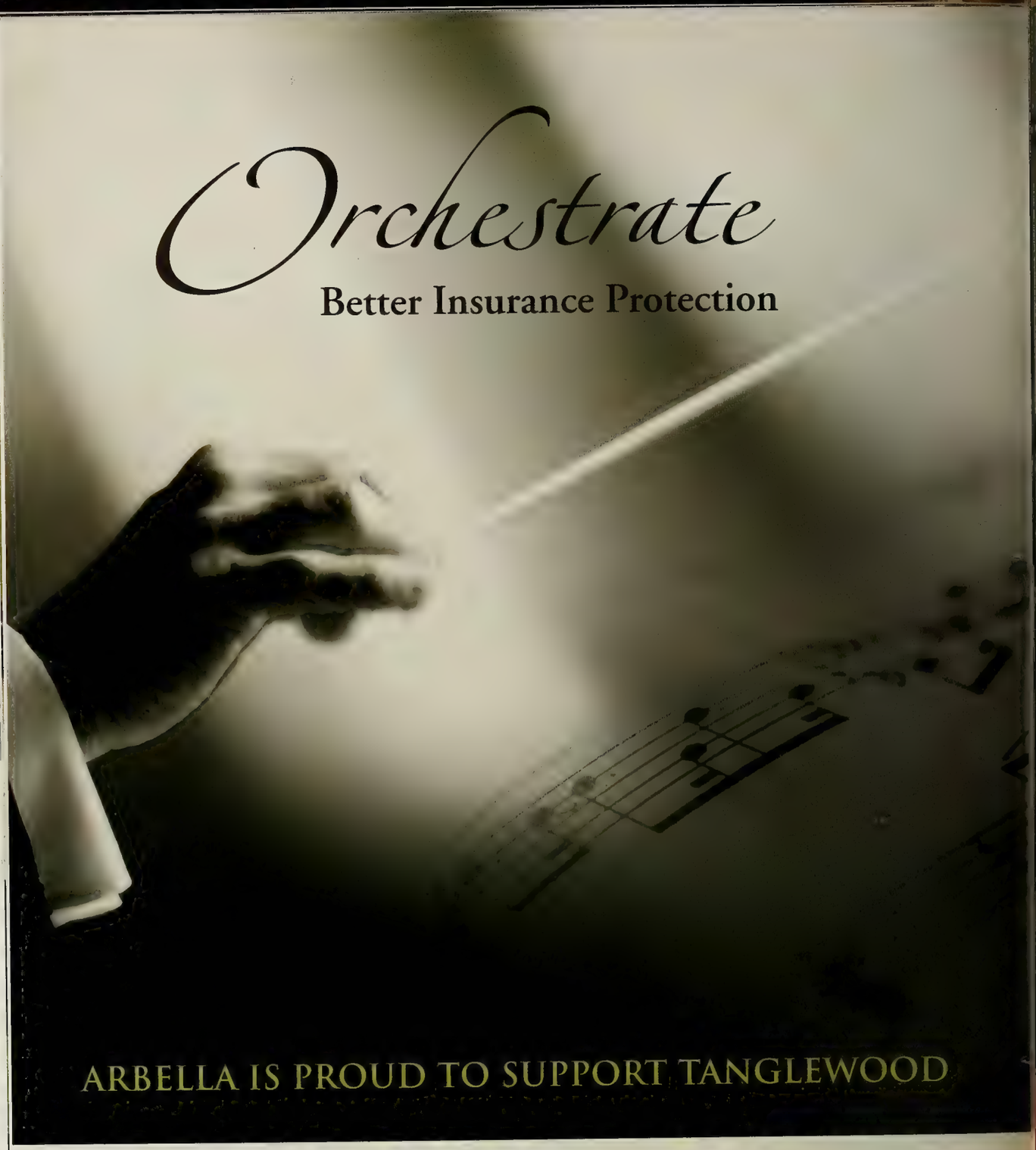


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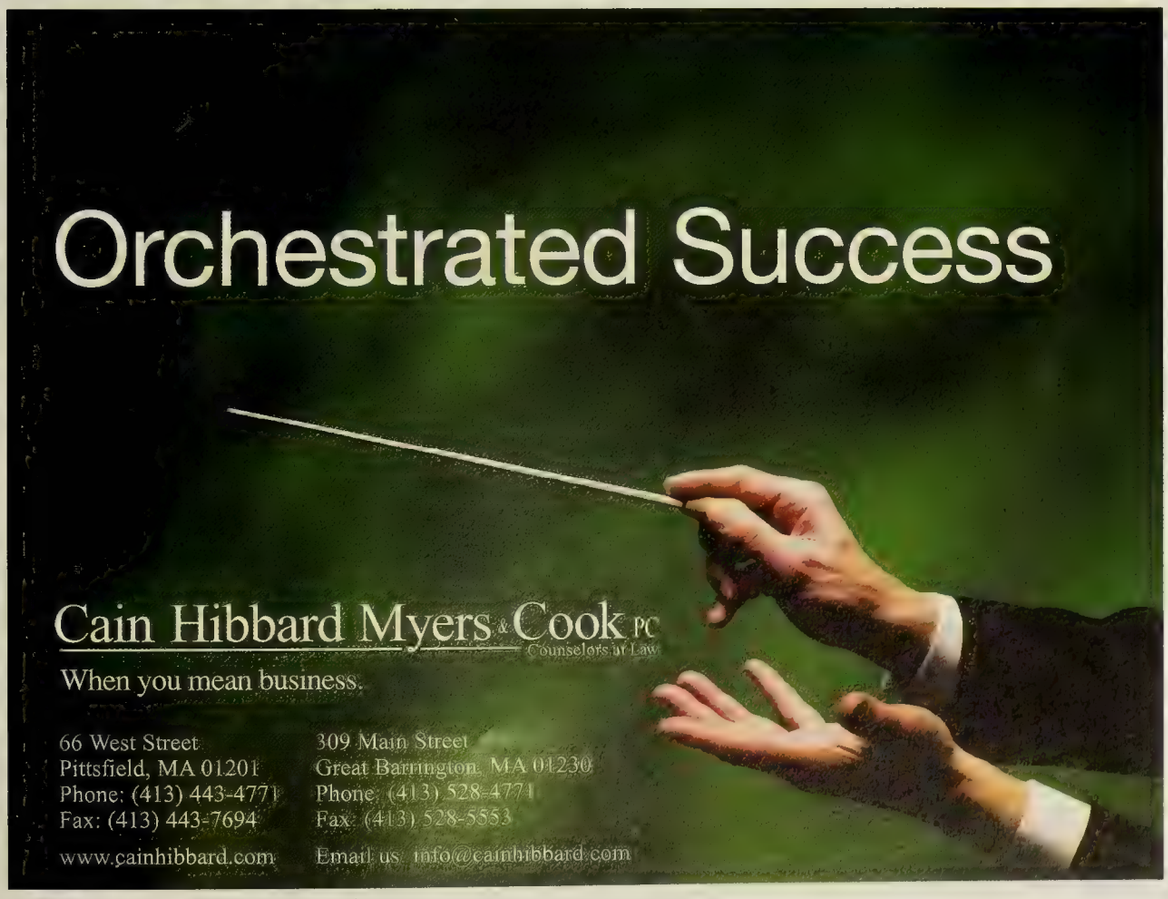
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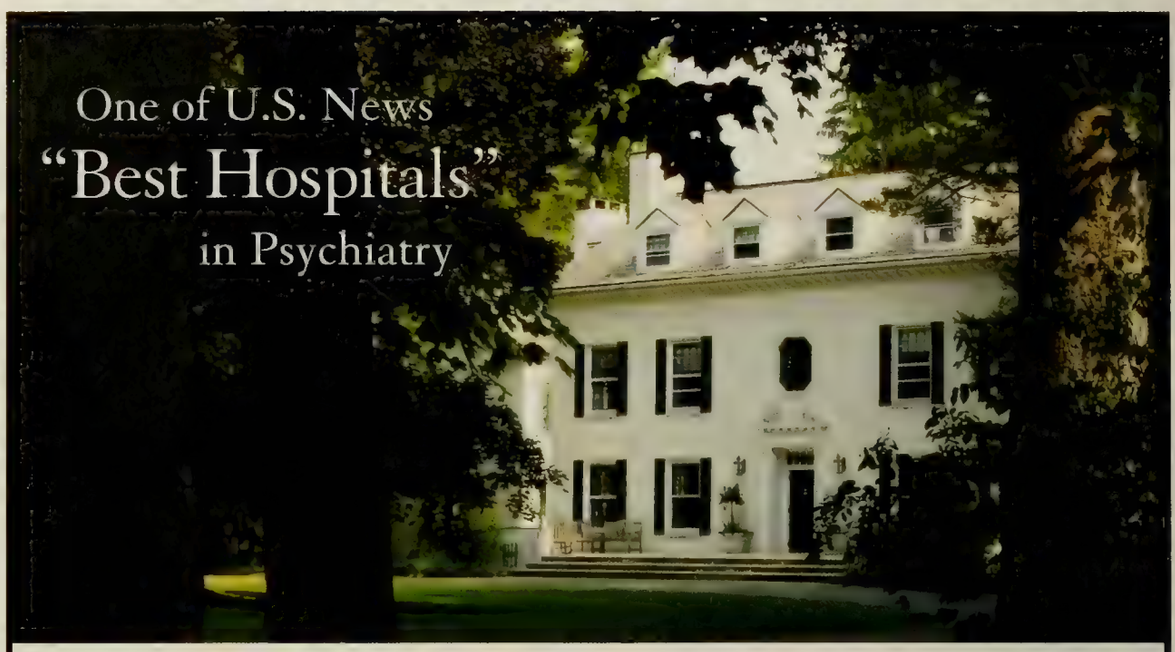
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Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years. In addition, + denotes chorus members who sing only in the performance of Beethoven's Ninth Symphony on Sunday afternoon, August 24. All others sing in both the Friday-night and Sunday-afternoon performances this weekend.

Sopranos

Carol Amaya • Meredith Malone Armbrust • Joy Emerson Brewer • Alison M. Burns • Jenifer Lynn Cameron • Catherine C. Cave • Anna S. Choi • Lisa Conant • Ann M. Dwelley • Margaret Felice • Kathy Ho • Polina Dimitrova Kehayova • Donna Kim • Nancy Kurtz • Barbara Abramhoff Levy * • Margaret D. Moore • Kieran Murray • Jodie Peterson • Livia Racz • Jessica Rucinski • Melanie W. Salisbury • Laura C. Sanscartier • Johanna Schlegel • Pamela Schweppe • Joan P. Sherman * • Kristyn M. Snyer • Victoria Thornsbury • Alexandra Watts

Mezzo-Sopranos

Kristen Anderson • Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy B. Bobo • Lauren A. Boice • Laura B. Broad • Elizabeth Clifford • Cypriana Slosky Coelho • Diane Droste • Barbara Naidich Ehrmann • Paula Folkman # • Debra Swartz Foote • Dorrie Freedman # • Irene Gilbride # • Yuko Hori • Mikhaela E. Houston • Betty Jenkins • Evelyn Eshleman Kern # • Gale Livingston # • Fumiko Ohara # • Andrea Okerholm • Roslyn Pedlar • Katherine Slater • Ada Park Snider # • Julie Steinhilber # • Martha F. Vedrine • Jennifer Walker • Christina Lillian Wallace • Marguerite Weidknecht • Brittany A. Wells

Tenors

Brad W. Amidon • James Barnswell • John C. Barr • Richard A. Bissell • Colin Britt • Stephen Chrzan • Tom Dinger • Paul Dredge • Ron Efromson • Len Giambrone • James E. Gleason • Leon Grande • J. Stephen Groff # • William Hobbib • Stanley Hudson # • Timothy Jarrett • James R. Kauffman • Lance Levine • Ronald Lloyd • John Vincent MacInnis # • Glen F. Matheson • David R. Pickett • Dwight E. Porter # • Peter Pulsifer • David L. Raish • Carl Schlaikjer • Blake Siskavich + • Peter L. Smith • Andrew Wang

Basses

Nathan Black • Daniel E. Brooks # • Nicholas A. Brown • Stephen Buck • Richard Bunbury • Jonas U. Cartano • Kirk Chao • Michel Epsztein • Mark Gianino • Jim Gordon • Jay Gregory • Mark L. Haberman # • Jeramie D. Hammond • David Kilroy + • Timothy Lanagan • Joseph E. Landry • Daniel Lichtenfeld • Martin F. Mahoney II • Lynd Matt • Eryk P. Nielsen • Richard Oedel • Stephen H. Owades * • Steven Ralston • Peter Rothstein # • Jonathan Saxton • Karl Josef Schoellkopf • Kenneth D. Silber • Craig A. Tata • Bradley Turner • Thomas C. Wang • Terry L. Ward • Matthew Wright

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin, rehearsal pianist

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ALL-BEETHOVEN PROGRAM

Symphony No. 2 in D, Opus 36
Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

{ I n t e r m i s s i o n }

Symphony No. 3 in E-flat, Opus 55, *Eroica*
Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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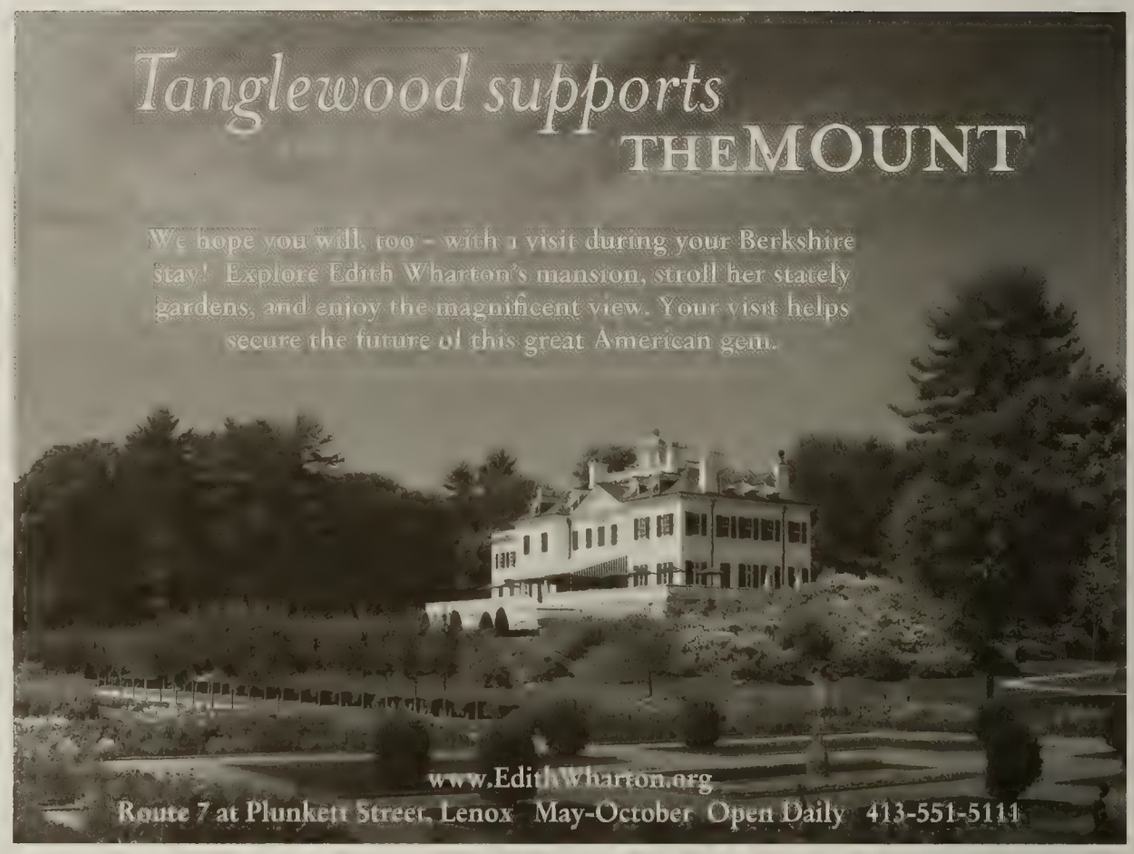
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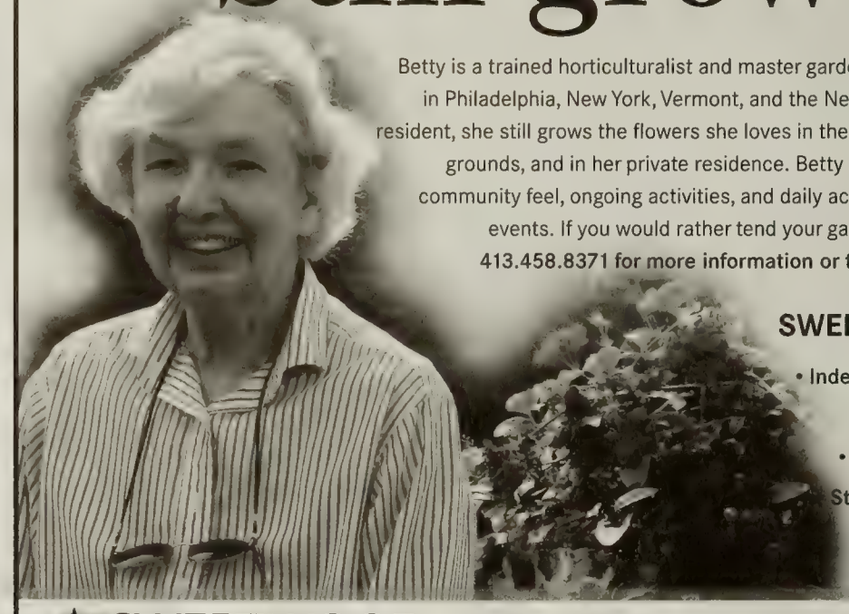
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Ludwig van Beethoven (1770-1827)
Symphony No. 2 in D, Opus 36

First performance: April 5, 1803, Theater-an-der-Wien, Vienna. *First BSO performance:* November 1881, Georg Henschel cond. *First Tanglewood performance:* August 10, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance:* July 21, 2007, Hans Graf cond.

Beethoven's Second Symphony in D major, finished in 1802 when he was thirty-one, has long been a model of creative detachment. This most brash, rollicking, youthful, and nearly carefree of his symphonies was written in some of the darkest months of his life—when he could no longer deny that his hearing was going, that his health would never be good again, that pain was likely to be his closest companion. For good reason as he worked on the D major symphony, Beethoven was near suicide. Somehow, out of that anguish came an explosion of high spirits on the page, and soon after that an explosion of imagination. It would not be the last time in his life to see such a connection of misery, joy, and historic creative growth.



In terms of his career, in 1802 Beethoven was as hot as hot gets. When Beethoven was twenty, Joseph Haydn had prophesied that as composer and pianist, this youth was going to be one of the most famous musicians in Europe. With his Second Symphony, Beethoven was on the verge of fulfilling that prophecy. In the next year he started the revolutionary Third Symphony, the *Eroica*; its premiere brought Western music to a new era.

As a pianist in those days, Beethoven was the rage of Vienna, above all because of the fire and imagination of his improvisations. He was becoming the essential musician for the Romantic sensibility; if his own sensibilities were formed in an earlier generation, Beethoven wrote the main musical accompaniment to the burgeoning Romantic movement. At the same time, for all the unbridled imagination of his playing and all the capriciousness of his personality, he was an infinitely painstaking artist. At thirty-one he was still feeling his way, but a central pattern of his life was already set: the expressive and the technical always worked together, neither sacrificed to the other. In his time everybody said his music was wild, demonic, a revelation, a force of nature, a threat to youth—those sorts of things. Only a few saw the implacable control, the command of form, the impeccable skill in writing for every instrument and medium. In his physical being Beethoven was a mess, in his practical dealings with the world more or less the same, in his musical voice unprecedentedly personal and passionate. As a musician he was the careful, consummate professional.

In the works of his twenties, notably the first set of string quartets, we hear Beethoven patiently grappling with media and genres that the previous generation had perfected. His task in those years was to hone his craft, assimilate the lessons of Haydn and Mozart, and at the same time to escape them and find his own voice. With the genre of the symphony it was thus only to a degree. Our idea of a symphony as the king of instrumental forms is what Beethoven made of the symphony, starting with the *Eroica.* Certainly late Haydn and Mozart pointed the way to symphonies of larger scope, weight, and ambition. But for Beethoven this genre seemed to have been less fraught than the Classical ones of, say, opera and string quartet. He found his voice first on his own instrument, the piano, where his improvisations could lead directly to work on the page. But already in the first two symphonies he is more aggressive, more willing to take chances than in other early orchestral and chamber works. In

its time, the First Symphony was a stunner from the opening chord: it begins with a dissonance, and in the wrong key.

So if in his first two symphonies Beethoven did not quite know yet where he was headed, he seemed to understand that this field was his to conquer and claim. It is no accident that the *Eroica*, originally dedicated to Napoleon, rose from a military metaphor. At least in his youth, Beethoven saw his position in music as he saw that of Napoleon in the world: not just a conqueror, but a remaker of things for the better.

The first two symphonies reveal another pattern that carried into Beethoven's full maturity—a serious, intense symphony followed by a lighter one: the revolutionary *Eroica*, the graceful Fourth; the stormy Fifth, the gentle Sixth, and so on. The First Symphony is not always sure of itself, but it is a serious and searching piece. Then came the Second, with its jokes and games, its skitters and yawps.

Beethoven tends to establish a mood at the beginning of a work and to follow it through, with variation and contrast, relatively clearly to the end. The keynotes of the Second are good cheer and eruptive wit. The music constantly jumps from soft to loud, the loud usually being *fortissimo*, a volume indication Mozart and Haydn rarely used at all. (They used *forte*. Merely *loud* was loud enough for them, but not for Beethoven.)

The first movement begins with a *fortissimo* stroke, a soft answer, another *fortissimo*. The tone of the slow introduction is hardly violent despite its contrasts, though—rather warm, expansive, and lighthearted. The Allegro con brio that breaks out in due course is a familiar world, recalling, say, the overture to a Mozart comic opera, one with lots of intricate scheming in the plot, the music full of kicks in the pants and faux pathos. Don Giovanni and Leporello linger in the wings here. Yet nobody would mistake this piece for its models in Mozart and Haydn. There is a driving

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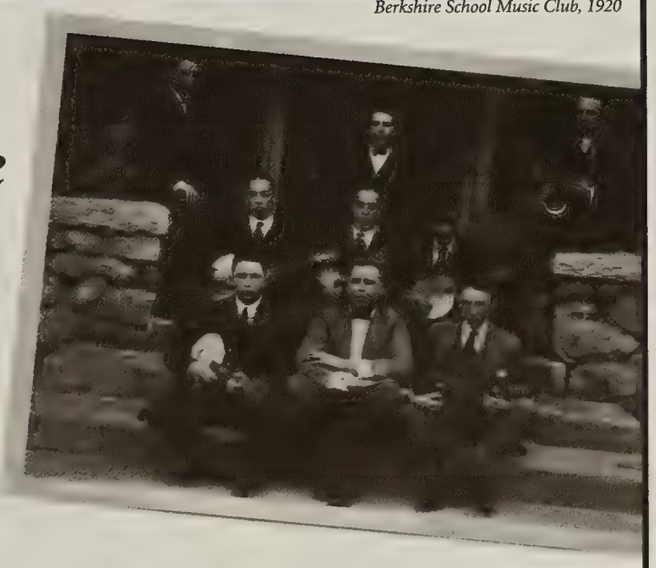
nervous energy unprecedented in the literature to that time, and the orchestral sound is likewise bigger, more sonorous than any before. The first theme is darting and vigorous, the second hardly contrasting—something of a dancing march. There is a long, intense, fully Beethovenian development section prophetic of many to come, and a big coda as well. In both, the expected dramatic gestures are more in the line of jokey melodrama. In this symphony the spirits stay high: the momentary clouds of the coda are pierced by sunshine, and the movement ends on joyous gestures sounding more like the ending of a whole symphony.

In its gentle songfulness the second movement recalls the delicate, perfumed ironies of the Classical *galante* atmosphere. Beethoven's rich scoring, though, takes most of the preciousness out of that tone. The movement is summery, relaxed, one of the sheerly loveliest he ever wrote—predictive of the Ninth Symphony's slow movement, if without the ethereal mystery of the late work. For now, Beethoven sticks with *gemütlichkeit*, that untranslatable German word indicating something on the order of cozy, sanguine, wine-enhanced good cheer among friends.

The darting scherzo is in love with its own quirkiness, the nimble banter between the sections of the orchestra, and naturally the eruptive jumps from soft to loud. (History used to claim that Beethoven invented the symphonic scherzo—the word means "joke"—in this symphony. As usual, it was really Haydn's idea.) A folksy Trio is at least a bit more flowing; we have to stop jumping around sometime, but obviously in this case, as little as possible.

Our rondo finale starts out with an absurd whooping fillip, which dissolves into skittering comedy. As it turns out, that little two-note fillip is actually the main motive of the movement; it keeps coming back, getting funnier every time. There's a flowing theme for contrast, but again, only enough relaxation to keep the excitement

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fresh. The Beethovenian gift for generating relentless energy has arrived on the scene. The coda, of course, is a romp.

So Beethoven composed in the summer of 1802 in the beautiful old village of Heiligenstadt outside Vienna. And as he shaped this marvelous and masterful foolery he was writing down his despair in a document known as the Heiligenstadt Testament. "I was on the brink of taking my life," he wrote. Then he realized the one thing that might make the suffering and loneliness worth it: "Art alone stopped me. It seemed inconceivable that I should leave this world without having produced all that I felt I must. And so I go on leading this miserable life." He was not indulging in self-pity or dramatics here; he was only writing the truth. He kept that piece of paper with him for the rest of his life, to remind himself of what his life was all about.

Out of that despair and that resolution rose one of the most powerful and innovative floods of work in the history of human creativity: the Second Period, his full maturity, which from the *Eroica* history has also been called the Heroic period. When that had run its remarkable course, Beethoven fell into years of illness and despondency—and once again pulled himself out of it to create something new in the world, the sublime late works that include the Ninth Symphony's Hymn to Joy. Our greatest heroes tend to be characterized by a union of brilliance, courage, the right historical moment, and suffering. Between the Heiligenstadt Testament and the Second and Third symphonies we see that archetype in its tragic and admirable essence.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*

First public performance: April 7, 1805, Vienna, Theater-an-der-Wien, Beethoven cond. *First BSO performance*: November 1881, Georg Henschel cond. *First Tanglewood performance*: August 7, 1941, Serge Koussevitzky cond. *Most recent BSO performance at Tanglewood*: August 16, 1996, Christoph Eschenbach cond. *Most recent Tanglewood performance*: August 19, 2006, Herbert Blomstedt cond.



With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty and was frequently mentioned along with the title; in February 1814, for a performance by the Philharmonic Society in London, the symphony was announced quite specifically as Beethoven's "Sinfonia Eroica (containing the Funeral March)." Of the third movement, with its bustling energy, beginning "*sempre pianissimo staccato,*" George Grove wrote that "before this... the *Scherzo,* in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced a third horn to the symphony orchestra for the first time; the

third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale—based on a musical idea encountered first in a Beethoven contradance for piano, then in his ballet music to *The Creatures of Prometheus*, and again in his Opus 35 piano variations of 1802 (retroactively christened the *Eroica* Variations)—can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naive," given the weight of what precedes.

Beethoven was aware of the strain the *Eroica* would have placed on listeners in his day. A note in the first printed edition stated that "This Symphony, being purposely written at greater length than usual, should be played nearer the beginning than the end of a concert... lest, if it be heard too late, when the audience is fatigued by the previous pieces, it should lose its proper and intended effect." At one point he considered eliminating the exposition repeat in the first movement—presumably in the hope that such shortening would encourage more frequent performance, although the inclusion of the repeat could only have helped early audiences to make sense of the first movement's musical argument. An early review, of a semi-public performance in January 1805 (the first public performance was conducted by Beethoven himself on April 7 that year) commented on the symphony's "inordinate length and extreme difficulty of execution" and observed that "the work seems often to lose itself in utter confusion." Yet also in early 1805, when the work's dedicatee, Beethoven's patron, Prince Joseph von Lobkowitz, who had purchased personal rights to performance of the symphony for a six-month period, arranged a hearing for an esteemed guest, Prince Louis Ferdinand of Prussia, the latter was so fascinated by the new work that it was played through a second and third time that same evening! In January 1807, when the *Eroica* was first heard at the concerts of the Leipzig Gewandhaus, the distribution of a program intended to assist comprehension—"A fiery and splendid *Allegro*; (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando*; (4) a grand *Finale* in the strict style" (this referring to the last move-



ment's theme-and-variations structure)—not only helped ensure a receptive audience but even led to requests for further performances.

The following anecdote, recorded by Beethoven's friend Ferdinand Ries, has become crucial to any consideration of the *Eroica* Symphony:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica.*

While the intent of this account is clear, the actual details cannot be substantiated. Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804.* But the title *Eroica* seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*" ("Heroic Symphony composed to celebrate the memory of a great man"). The autograph of the symphony—which may have been the score mentioned by Ries—is lost. A surviv-

*Sketches for the first three movements of a symphony in E-flat (rather different in outline from the *Eroica* itself) actually date back to the summer or fall of 1802, in a sketchbook also including notations for the Opus 35 piano variations. The musicologist Lewis Lockwood has gone so far as to suggest that Beethoven may already have had a theme-and-variations finale in mind at this point, and that no sketches for the finale appear because the idea may be inferred from the proximity of the symphony sketches to those for Opus 35.

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ing manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte,*" has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Ries wrote to the publisher Simrock in Bonn that Beethoven wanted very much to dedicate the new symphony to Napoleon, but that, on the other hand, Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and himself considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared himself Emperor on May 18, 1804; yet even on August 26 that year, Beethoven wrote to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte.*" But Beethoven's apparent need somehow to express his political and ideological beliefs at this particular time—whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself; indeed, as Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica.*"

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence*; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda sections in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development section; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

*Beethoven's first two symphonies had begun with slow introductions, as would the Fourth and Seventh.

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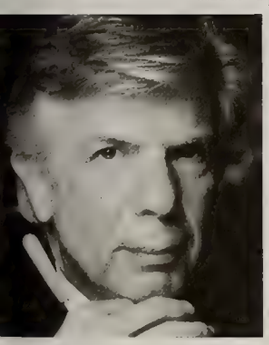
The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because of its rather unusual structure (the "strict style" mentioned in the 1807 program quoted earlier), its basis—at least to begin—in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the second. An awareness of Beethoven's tempo designation is particularly important here: when this movement is treated as a real "Allegro molto," its astonishing musical craftsmanship becomes all the more apparent. At the same time, a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new character, suggesting a grander mode of expression, and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly restored humanity.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

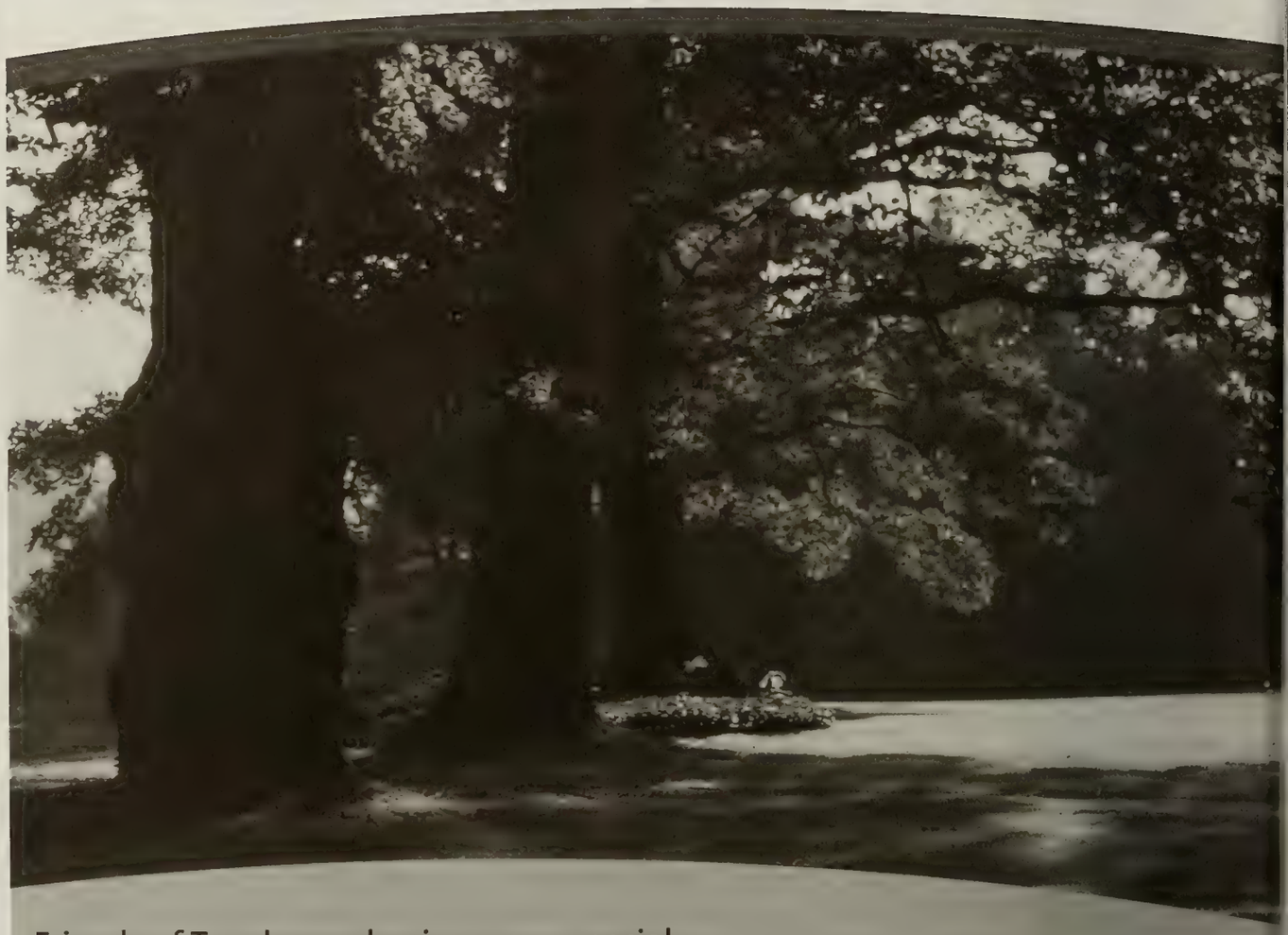
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the major orchestras of Boston, Philadelphia, Pittsburgh, Chicago, and New York. Christoph von Dohnányi also conducts frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest with the Vienna Philharmonic at the Salzburg Festival, leading the world premieres of Henze's *Die Bassariden* and Cerha's *Baal.* He returned to Salzburg in summer 2001 for a new production of *Ariadne auf Naxos* and in October 2001 led *Die Frau ohne Schatten* at Covent Garden. He also appears with Zurich Opera, where he has recently conducted Strauss's *Die schweigsame Frau,* a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle,* and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck.* He has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna he recorded a variety of symphonic works and a number of operas. His large and varied Cleveland Orchestra discography includes, among many other things, Wagner's *Die Walküre* and *Das Rheingold,* and the complete symphonies of Beethoven, Brahms, and Schumann. Christoph von Dohnányi made his BSO subscription series debut in February 1989 and has been a frequent guest with the BSO since his BSO subscription concerts of November 2002. He made his first Tanglewood appearance with the BSO in August 2003, having previously led the Cleveland Orchestra there in 1984 and 1991; his most recent Tanglewood appearances were in July 2004, leading both the BSO and the Tanglewood Music Center Orchestra. His most recent Boston Symphony appearance was at Symphony Hall in October 2007, leading music of Lutosławski and Beethoven with pianist Lars Vogt.



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Lewis Lockwood is Fanny Peabody Research Professor of Music, Harvard University.

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Text and translation begin on page 50.

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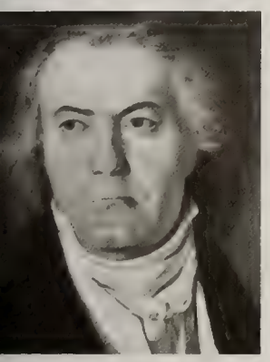
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Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, soloists. *First BSO performances*: March 1882, Georg Henschel cond.; Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists. *First Tanglewood performance*: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler cond. *Most recent Tanglewood performance by the BSO*: July 7, 2006, Boston Symphony Orchestra, James Levine, cond.; Sondra Radvanovsky, Wendy White, Clifton Forbis, and John Relyea, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond. *Most recent Tanglewood performance*: August 19, 2007, Tanglewood Music Center Orchestra, Rafael Frühbeck de Burgos cond.; Melanie Diener, Mary Phillips, Marcus Haddock, and Raymond Aceto, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.



Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's "Ode to Joy"; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter coalescing out of the void, that would be echoed time and again by later composers—Brahms, Bruckner, Mahler. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

On the face of it, that in his last years Beethoven would compose a paean to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, brought him to the edge of madness.

The idea of setting Schiller's Ode to music was actually not a conception of Beethoven's melancholy last decade. The poem, written in 1785 and embodying the revolutionary fervor of that era, is a kind of exalted drinking song, to be declaimed among comrades with glasses literally or figuratively raised. Schiller's utopian verses were the young Beethoven's music of revolt; it appears that in his early twenties he had already set them to music.

In old age we often return to our youth and its dreams. In 1822, when Vienna had become a police state with spies everywhere, Beethoven received a commission for a symphony from the Philharmonic Society of London. He had already been sketching ideas; now he decided to make Schiller's fire-drunk hymn to friendship, marriage, freedom, and universal brotherhood the finale of the symphony. Into the first three movements he carefully wove foreshadowings of the "Joy" theme, so in the finale it would be unveiled like a revelation.

The dramatic progress of the Ninth is usually described as "darkness to light." Scholar Maynard Solomon refines that idea into "an extended metaphor of a quest for Elysium." But it's a strange darkness and a surprising journey.

The first movement begins with whispering string tremolos, as if coalescing out of

silence. Soon the music bursts into figures monumental and declamatory, and at the same time gnarled and searching. The gestures are decisive, even heroic, but the harmony is a restless flux that rarely settles into a proper D minor, or anything else. What kind of hero is rootless and uncertain? The recapitulation (the place where the opening theme returns) appears not in the original D minor but in a strange D major that erupts out of calm like a scream, sounding not triumphant but somehow frightening. As coda there's a funeral march over an ominous chromatic bass line. Beethoven had written funeral marches before, one the second movement of the *Eroica* Symphony. There we can imagine who died: the hero, or soldiers in battle. Who died in the first movement of the Ninth?

After that tragic coda comes the Dionysian whirlwind of the scherzo, one of Beethoven's most electrifying and crowd-pleasing movements, also one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. In the middle comes an astonishing Trio: a little wisp of folksong like you'd whistle on a summer day, growing through mounting repetitions into something hypnotic and monumental. So the second movement is made of complexity counterpoised by almost childlike simplicity—a familiar pattern of Beethoven's late music.

Then comes one of those singing, time-stopping Adagios that also mark his last period. It is alternating variations on two long-breathed, major-key themes. The variations of the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. There are moments of yearning, little dance turns, everything unfolding in an atmosphere of uncanny beauty.

The choral finale is easy to outline, hard to explain. Scholars have never quite agreed on its formal model, though it clearly involves a series of variations on the "Joy" theme. But why does this celebration of joy open with a dissonant shriek that Richard Wagner called the "terror fanfare," shattering the tranquility of the slow movement? Then the basses enter in a quasi-recitative, as if from an oratorio but wordless. We begin to hear recollections of the previous movements, each rebuffed in turn by the basses: opening of the first movement... no, not that despair; second movement... no, too frivolous; third movement... nice, the basses sigh, but no, too sweet. (Beethoven originally sketched a singer declaiming words to that effect, but he decided to leave the ideas suggested rather than spelled out.) *This*, then: the ingenuous little Joy theme is played by the basses unaccompanied, sounding rather like somebody (say, the composer) quietly humming to himself. The theme picks up lovely flowing accompaniments, begins to vary. Then, out of nowhere, back to the terror fanfare. Now in response a real singer steps up to sing a real recitative: "Oh friends, not these sounds! Rather let's strike up something more agreeable and joyful."

Soon the chorus is crying "*Freude!*"—"Joy!"—and the piece is off, exalting joy as the god-engendered daughter of Elysium, under whose influence love could flourish, humanity unite in peace. The variations unfold with their startling contrasts. We hear towering choral proclamations of the theme. We hear a grunting, lurching military march heroic in context ("Joyfully, like a hero toward victory") but light unto satiric in tone, in a style the Viennese called "Turkish." That resolves inexplicably into an exalted double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). In a spine-tingling interlude we are exhorted to fall on our knees and contemplate the Godhead ("Seek him beyond the stars"), followed by another double fugue. The coda is boundless jubilation, again hailing the daughter of Elysium.

So the finale's episodes are learned, childlike, ecclesiastical, sublime, Turkish. In his

quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Is he signifying that the world he's embracing includes the elevated and the popular, West and East? Does the unsettled opening movement imply a rejection of the heroic voice that dominated his middle years, making way for another path?

In a work so elusive and kaleidoscopic, a number of perspectives suggest themselves. One is seeing the Ninth in light of its sister work, the *Missa Solemnis.* At the end of Beethoven's Mass the chorus is declaiming "*Dona nobis pacem,*" the concluding prayer for peace, when the music is interrupted by the drums and trumpets of war. Just before the choir sings its last entreaty, the drums are still rolling in the distance. The Mass ends, then, with an unanswered prayer.

Beethoven's answer to that prayer is the Ninth Symphony, where hope and peace are not demanded of the heavens. Once when a composer showed Beethoven a work on which he had written "Finished with the help of God," Beethoven wrote under it: "Man, help yourself!" In the Ninth he directs our gaze upward to the divine, but ultimately returns it to ourselves. Through Schiller's exalted drinking song, Beethoven proclaims that the gods have given us joy so we can find Elysium on earth, as brothers and sisters, husbands and wives.

In the end, though, the symphony presents us as many questions as answers, and its vision of utopia is proclaimed, not attained. What can be said with some certainly is that its position in the world is probably what Beethoven wanted it to be. In an unprecedented way for a composer, he stepped into history with a great ceremonial work that doesn't simply preach a sermon about freedom and brotherhood, but aspires to help bring them to pass. Partly because of its enigmas, so many ideologies have claimed the music for their own; over two centuries Communists, Christians, Nazis, and humanists have joined in the chorus. Leonard Bernstein conducted the Ninth at the celebration of the fall of the Berlin Wall, and what else would do the job? Now the Joy theme is the anthem of the European Union, a symbol of nations joining together. If you're looking for the universal, here it is.

One final perspective. The symphony emerges from a whispering mist to fateful proclamations. The finale's Joy theme, prefigured in bits and pieces from the beginning, is almost constructed before our ears, hummed through, then composed and recomposed and decomposed. Which is to say, the Ninth is also music about music, about its own emerging, about its composer composing. And for what? "Be embraced, you millions! This kiss for all the world!" run the telling lines in the finale, in which Beethoven erected a movement of monumental scope on a humble little tune that anybody can sing, and probably half the world knows.

The Ninth Symphony, forming and dissolving before our ears in its beauty and terror and simplicity and complexity, is itself Beethoven's embrace for the millions, from East to West, high to low, naive to sophisticated. When the bass soloist speaks the first words in the finale, an invitation to sing for joy, the words come from Beethoven, not Schiller. It's the composer talking to everybody, to history. There's something singularly moving about that moment when Beethoven greets us person to person, with glass raised, and hails us as friends.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

Beethoven

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,

Joy, beauteous, godly spark,
Daughter of Elysium,

Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions? Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions! Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Brüder—überm Sternenzelt	Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, Tochter aus Elysium! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, Daughter of Elysium! Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

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Guest Artists

For a biography of **Christoph von Dohnányi**, see page 41.

For a biography of **Christiane Oelze**, see page 24.

Lilli Paasikivi



Making her Boston Symphony and Tanglewood debuts this afternoon, Finnish mezzo-soprano Lilli Paasikivi is in demand for concerts with the foremost orchestras and opera companies and in prestigious venues throughout the world. Notable performances have included *Des Knaben Wunderhorn* with the Los Angeles Philharmonic led by Esa-Pekka Salonen; the world premiere of Shchedrin's *The Enchanted Wanderer* with the New York Philharmonic and Lorin Maazel; *The Dream of Gerontius* with Accademia Nazionale di Santa Cecilia under Vladimir Ashkenazy; and a critically acclaimed performance as Fricka in *Das Rheingold* with the Berlin Philharmonic under Sir Simon Rattle. Ms. Paasikivi has performed *Kindertotenlieder* with the Symphonieorchester des Bayerischen Rundfunks under Mariss Jansons, and Mahler's Symphony No. 2 with the London Symphony Orchestra conducted by Paavo Järvi. She made her BBC Proms debut in 2007 with the Lahti Symphony Orchestra led by Osmo Vänskä; that all-Sibelius program included solo songs with orchestra and *The Tempest.* As principal soloist at Finnish National Opera, she has appeared there in the title role of *Carmen,* as Angelina in *La Cenerentola,* Marguerite in *La Damnation de Faust,* Marchesa Melibea in *Il viaggio a Reims,* Varvara in *Kátya Kabanová,* and Octavian in *Der Rosenkavalier.* Elsewhere she has sung the Pilgrim in Saariaho's *L'Amour de loin* at the Théâtre du Châtelet; the role of Jitsuko Honda in the world premiere of Toshio Hosokawa's *Hanjo* at the Aix-en-Provence Festival; the Composer in *Ariadne auf Naxos* at Opéra de Lyon; Fricka in *Das Rheingold* and *Die Walküre* in Aix, and Brangäne in *Tristan und Isolde* at La Monnaie. Ms. Paasikivi's recordings include Sibelius's *Kullervo* Symphony and *Maiden in the Tower,* Mahler's Symphony No. 3, the complete songs of Alma Mahler, Sandström's High Mass with the Leipzig Gewandhaus Orchestra under Herbert Blomstedt, and Stravinsky's *Mavra* with the Gothenburg Symphony Orchestra under Peter Eötvös. Highlights of the upcoming season include Elgar's *Sea Pictures* and *The Dream of Gerontius* with the Sydney Symphony Orchestra under Vladimir Ashkenazy, Beethoven's Symphony No. 9 with the Leipzig Gewandhaus Orchestra under Riccardo Chailly, and her Hamburg State Opera debut in *Die Walküre.* For more details please visit www.lillipaasikivi.com.



Stu Rosner

Joseph Kaiser



Making his Boston Symphony and Tanglewood debuts this afternoon, tenor Joseph Kaiser starred as Tamino in Kenneth Branagh's 2007 film adaptation of *The Magic Flute* conducted by James Conlon. Mr. Kaiser enjoys success in opera, oratorio, and concert performances throughout North America and Europe. In the 2007-08 season he made his Metropolitan Opera debut as Roméo in *Roméo et Juliette* opposite Anna Netrebko under the baton of Plácido Domingo, and also sang Tamino with the company conducted by Kirill Petrenko. Further debuts included Narraboth in *Salome* with Philippe Jordan at the Royal Opera House, Covent Garden, Mao-Tse Tung in *Nixon in China* under Marin Alsop with Opera Colorado, and Jonas in Kaija Saariaho's *Adriana Mater* at Santa Fe Opera. In concert, Mr. Kaiser sang *Das Paradies und die Peri* with Sir Simon Rattle and the Philadelphia Orchestra (at the Kimmel Center and at Carnegie Hall) and Berlioz's Requiem under Donald Runnicles with both the Atlanta Symphony Orchestra and the Berlin Philharmonic. A North American recital tour with pianist Craig Rutenberg took him to Carnegie Hall's Weill Hall, to Ravinia, and to venues in Massachusetts, New Hampshire, and Oklahoma. During the 2006-07 season Mr. Kaiser sang Lenski in *Eugene Onegin* at the Salzburg Festival under Daniel Barenboim, made his Chicago Opera Theatre debut as Bénédict in *Béatrice et Bénédict*, and bowed at Lyric Opera of Chicago as Roméo, as well as in *Die Fledermaus*, *Salome*, and *Dialogues des Carmélites*. In spring 2004 he joined the prestigious Ryan Opera Center of Lyric Opera of Chicago and, during his residency there, was involved in productions of *The Midsummer Marriage*, *Fidelio*, *Aida*, and *Das Rheingold*, singing under the batons of Sir Andrew Davis and Christoph von Dohnányi. He made his Ravinia debut in summer 2005 in Chicago Symphony Orchestra performances of Beethoven's Symphony No. 9 with Christoph Eschenbach and Verdi's *Otello* with James Conlon, and made his Philadelphia Orchestra debut in Beethoven's Symphony No. 9. Mr. Kaiser's joint recital program with Lorraine Hunt Lieberson was presented under the auspices of the New York Festival of Song. A commercial recording of this recital was released by Bridge Classics in 2007. He has also appeared in Chicago at the Chicago Humanities Festival, in Montreal with the André Turp Society, and on the Debut Series of the National Arts Centre in Ottawa. Mr. Kaiser joined other emerging artists at Weill Hall for a gala George London Foundation concert hosted by Renée Fleming and Sherrill Milnes, and made his New York solo recital debut there as the Song Prize winner of the Julian Autrey Foundation. A prizewinner in the 2005 Plácido Domingo Operalia Competition, Joseph Kaiser was also recognized with the Robert Jacobson Memorial Grant by the George London Foundation, first prizes at the Elardo Opera Competition and Orlando Opera Heinz Rehfuss Singing Actor Award, and numerous scholarships at McGill University.

For a biography of **Hanno Müller-Brachmann**, see page 27.

To read about the **Tanglewood Festival Chorus**, see page 28.

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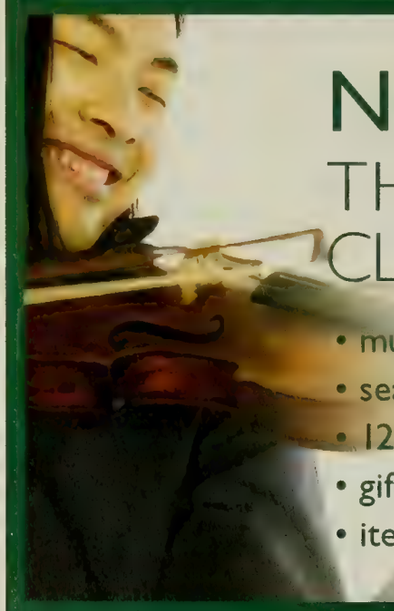


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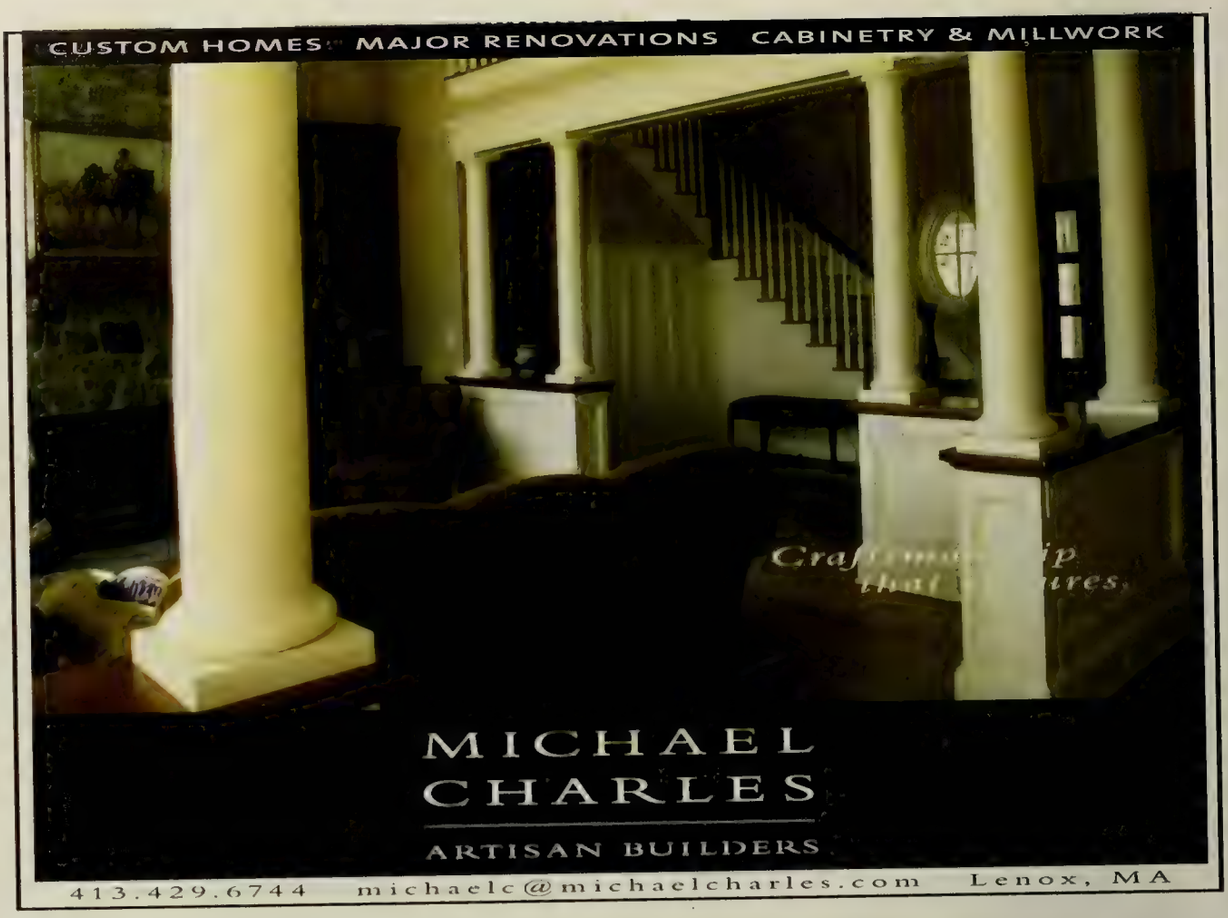
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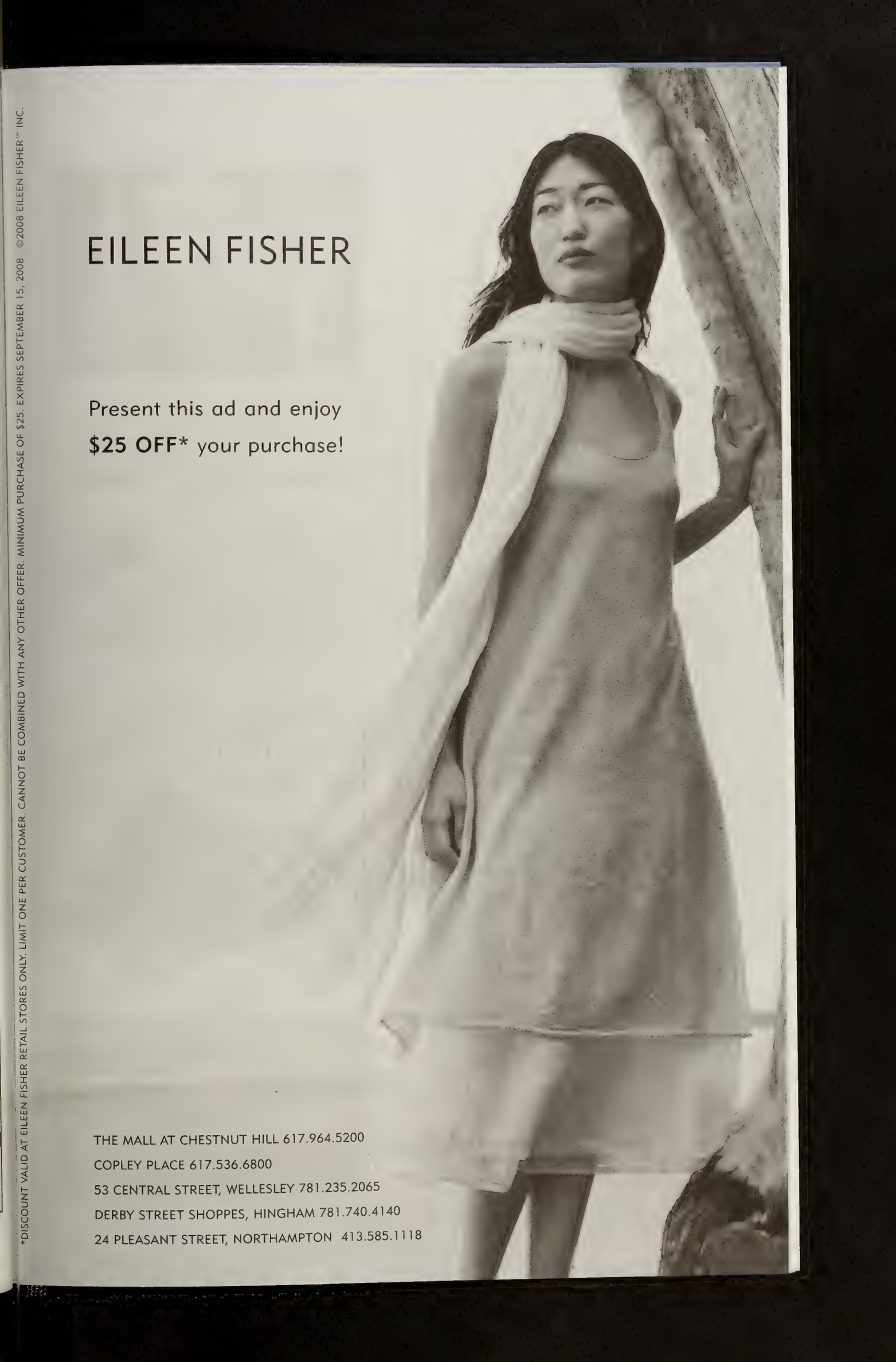
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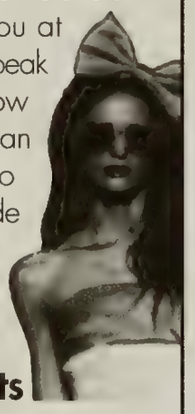
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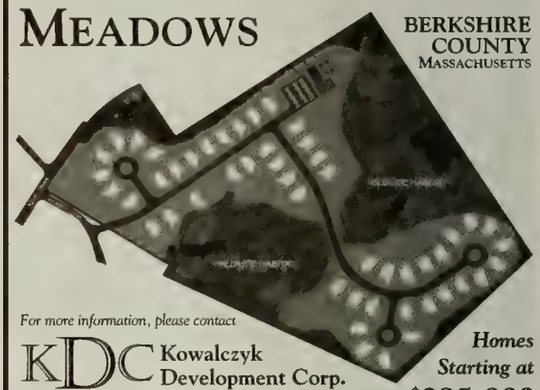
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August at Tanglewood

Friday, August 1, 6pm (Prelude Concert)
MEMBERS OF THE BSO

Friday, August 1, 8:30pm
BSO—PETER OUNDJIAN, conductor
JOSHUA BELL, violin

RAVEL	*Alborada del gracioso*
CHAUSSON	*Poème*
SAINT-SAËNS	Introduction and Rondo Capriccioso
MUSSORGSKY	*Pictures at an Exhibition* (orch. Ravel)

Saturday, August 2, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 3

Saturday, August 2, 8:30pm
The Leonard Bernstein Memorial Concert
TMC ORCHESTRA—SIR ANDREW DAVIS, conductor
RENÉE FLEMING, soprano (Tatiana)
RAMÓN VARGAS, tenor (Lensky)
PETER MATTEI, baritone (Onegin)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TCHAIKOVSKY *Eugene Onegin*
Concert performance sung in Russian with English supertitles

Sunday, August 3, 2:30pm
The Serge and Olga Koussevitzky Memorial Concert
BSO—CARLOS MIGUEL PRIETO, conductor
YO-YO MA, cello

ALBÉNIZ	Suite from *Iberia*
LALO	Cello Concerto
RACHMANINOFF	*Symphonic Dances*

Tuesday, August 5, 8:30pm
Tanglewood on Parade
BSO, BOSTON POPS ORCHESTRA, and TMC ORCHESTRA
HANS GRAF, KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, and ANDRÉ PREVIN, conductors
Music of Respighi, Britten, Bernstein, Williams, and Tchaikovsky

Thursday, August 7, 8pm
Celebrating the 35th Anniversary of TASHI
TASHI
Music of Josquin (recomp. Wuorinen), Takemitsu, and Messiaen's *Quartet for the End of Time*

Friday, August 8, 6pm (Prelude Concert)
MEMBERS OF THE BSO
LAWRENCE POWER, viola

Friday, August 8, 8:30pm, Shed
BSO—SIR ANDREW DAVIS, conductor
LEON FLEISHER, piano
JAMES SOMMERVILLE, horn

ALL-MOZART PROGRAM	Horn Concerto No. 3 Piano Concerto in A, K.414 *Masonic Funeral Music* Symphony No. 39

Saturday, August 9, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 10

Saturday, August 9, 8:30pm
BSO—HANS GRAF, conductor
ANDREA ROST, soprano
ANDRÉ PREVIN, piano
STEFAN JACKIW, violin
LAWRENCE POWER, viola

ALL-MOZART PROGRAM	"Ch'io mi scordi di te...," Concert aria for soprano and orchestra, with piano; *Sinfonia concertante* for violin and viola; Symphony No. 32; Symphony No. 33

Saturday, August 9, 2pm
Sunday, August 10, 7:30pm
Monday, August 11, 7:30pm
TMC VOCAL FELLOWS AND ORCHESTRA
ERIK NIELSEN (TMC Conducting Fellow), conductor
DOUGLAS FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WEILL *Rise and Fall of the City of Mahagonny,*
Fully staged production, sung in English

Sunday, August 10, 2:30pm
BSO—ANDRÉ PREVIN, conductor
ELIZABETH ROWE, flute
GIL SHAHAM, violin
ANDREA ROST, soprano

ALL-MOZART PROGRAM	Flute Concerto No. 1; Violin Concerto No. 2; "Bella mia fiamma, addio," Concert aria; "Non più. Tutto ascoltai...," Concert aria for soprano and orchestra with violin obbligato; Symphony No. 38, *Prague*



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Wednesday, August 13, 8pm

FREDERICA VON STADE, mezzo-soprano
MATHIEU DUFOUR, flute
PETER GRUNBERG, piano
Music of Rorem, Fauré, Schubert, Strauss, Roussel, Poulenc, Rorem, Heggie, and others

Thursday, August 14, 8pm

KRONOS STRING QUARTET
Music of Rós, Zorn, Vrebalov, Prutsman, Narayan, Reich, and others

Friday, August 15, 6pm

MEMBERS OF THE BSO

Friday, August 15, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
JANINE JANSEN, violin

SAINT-SAËNS	Violin Concerto No. 3
BERLIOZ	*Symphonie fantastique*

Saturday, August 16, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 17

Saturday, August 16, 8:30pm

BSO—ANDRÉ PREVIN, conductor
JEAN-YVES THIBAUDET, piano

GLINKA	Overture to *Ruslan and Ludmila*
KHACHATURIAN	Piano Concerto
PROKOFIEV	Symphony No. 5

Sunday, August 17, 2:30pm

BSO—MIGUEL HARTH-BEDOYA, conductor
PINCHAS ZUKERMAN, violin

RAVEL	*Rapsodie espagnole*
BRUCH	Violin Concerto No. 1
RIMSKY-KORSAKOV	*Scheherazade*

Sunday, August 17, 8:30pm

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
BRIAN STOKES MITCHELL, baritone
To include selections celebrating the 90th anniversary of Leonard Bernstein's birth

Final American performances by the Beaux Arts Trio

BEAUX ARTS TRIO

Wednesday, August 20, 8pm

Music of Dvořak, Kurtág, and Ravel

Thursday, August 21, 8pm

The two Schubert piano trios

Friday, August 22, 6pm (Prelude Concert)

MEMBERS OF THE BSO
RANDALL HODGKINSON, piano

Friday, August 22, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
HEI-KYUNG HONG, soprano
KRISTINE JEPSON, mezzo-soprano
RICHARD CROFT, tenor
HANNO MÜLLER-BRACHMANN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BEETHOVEN PROGRAM	Mass in C Symphony No. 5

Saturday, August 23, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO programs of Saturday, August 23, and Sunday, August 24)

Saturday, August 23, 8:30pm

BSO—CHRISTOPH VON DOHNÁNYI, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 2 Symphony No. 3, *Eroica*

Sunday, August 24, 2:30pm

BSO—CHRISTOPH VON DOHNÁNYI, conductor
CHRISTIANE OELZE, soprano
LILLI PAASIKIVI, mezzo-soprano
JOSEPH KAISER, tenor
HANNO MÜLLER-BRACHMANN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	Symphony No. 9

TANGLEWOOD JAZZ FESTIVAL

Friday, August 29–Sunday, August 31

Programs and artists subject to change.

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2008 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 23, 10am, 1pm, 4pm (TH)
String Quartet Marathon:
Three two-hour performances

Thursday, June 26, 8pm *
Friday, June 27, 8pm *
Mark Morris Dance Group
Choreography by Mark Morris to music of
BARBER, SCHUBERT, and BRAHMS

Sunday, June 29, 10am (TH)
Chamber Music Concert

Monday, June 30, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 30, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
JAMES LEVINE, STEFAN ASBURY, and CHRISTOPH ALTSTAEDT (TMC Fellow), conductors
STRAUSS *Don Juan*
MESSIAEN *Et exspecto resurrectionem mortuorum*
DVOŘÁK Symphony No. 8

Saturday, July 5, 6pm ♪
Prelude Concert

Sunday, July 6, 10am
Chamber Music Concert

Monday, July 7, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, LEO McFALL (TMC Fellow), and ERIK NIELSEN (TMC Fellow), conductors
MOZART Symphony No. 25
DEBUSSY *Prelude to The Afternoon of a Faun*
STRAUSS *An Alpine Symphony*

Tuesday, July 8, 8:30pm (Shed) *
Boston Pops Orchestra
KEITH LOCKHART, conductor
with TMC Vocal Fellows
SONDHEIM *A Little Night Music* (concert performance)

Saturday, July 12, 6pm ♪
Prelude Concert

Sunday, July 13, 10am
Chamber Music Concert

Tuesday, July 15, 8pm
Vocal Recital

Saturday, July 19, 6pm ♪
Prelude Concert

Sunday, July 20—Thursday, July 24
2008 FESTIVAL OF CONTEMPORARY MUSIC
ELLIOTT CARTER CENTENNIAL CELEBRATION
James Levine, Festival Director
Oliver Knussen, Festival Advisor
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Five days of music by Elliott Carter performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.

Saturday, July 26, 6pm ♪
Vocal Recital
EISLER *Hollywood Liederbuch*

Sunday, July 27, 10am
Chamber Music Concert

Monday, July 28, 8pm
Vocal Recital

Tuesday, July 29, 8pm (CMH)
Vocal Composition Project Concert

Saturday, August 2, 6pm ♪
Prelude Concert

2008 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 12, 2:30pm**, Sean Newhouse conducts music of Sibelius, Higdon, and Rimsky-Korsakov. **Saturday, July 26, 2:30pm**, Paul Haas conducts Wagner, and Stravinsky. **Saturday, August 9, 2:30pm**, Benjamin Shwartz conducts Bernstein and Tchaikovsky.

WIND ENSEMBLE PROGRAMS: **Friday, July 11, 8pm**, David Martins conducts Jacob, Schwantner, Cichy, and Maslanka. **Saturday, July 26, 11am**, H. Robert Reynolds conducts Bernstein, Latham, Pann, Bryant, Daugherty, and a new work by former TMC Fellow Andrew McPherson.

VOCAL PROGRAMS: **Saturday, August 2, 2:30pm**, Scott Allen Jarrett conducts Honegger.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 14**; **Tuesday, July 15**; **Wednesday, July 16**; **Wednesday, August 6**; **Thursday, August 7**.

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Saturday, August 2, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
TMC ORCHESTRA
SIR ANDREW DAVIS, conductor
VOCAL SOLOISTS
TCHAIKOVSKY *Eugene Onegin*
Concert performance sung in Russian with English supertitles

Sunday, August 3, 10am
Chamber Music Concert

Tuesday, August 5 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
TMC Chamber Music, 2:30pm
TMC Chamber Music, 5pm
TMC Brass Fanfares, 8pm (Shed)
Gala Concert at 8:30pm (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
HANS GRAF, KEITH LOCKHART, JOHN WILLIAMS, SIR ANDREW DAVIS, and ANDRÉ PREVIN, conductors
Music of RESPIGHI, BRITTEN, BERNSTEIN, WILLIAMS, and TCHAIKOVSKY

Saturday, August 9, 2pm (TH) *
Sunday, August 10, 7:30pm (TH) *
Monday, August 11, 7:30pm (TH) *
TMC VOCAL FELLOWS AND ORCHESTRA
ERIK NIELSEN (TMC Fellow), conductor
DOUG FITCH, director and set designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WEILL *Rise and Fall of the City of Mahagonny*
Fully staged, sung in English

Saturday, August 9, 6pm ♪
Prelude Concert

Sunday, August 10, 10am
Chamber Music Concert

Monday, August 11, 2pm (CMH)
Music of TMC Composition Fellows

Tuesday, August 12, 8pm
Vocal Recital

Saturday, August 16, 6pm ♪
Prelude Concert

Sunday, August 17, 10am
Chamber Music Concert

Sunday, August 17, 6pm (TH)
TMC FELLOWS
IRA SIFF, director
Opera Scenes

Monday, August 18, 6pm
Vocal Prelude Concert

Monday, August 18, 8:00pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
EMANUEL AX, piano
STRAUSS *Till Eulenspiegel's Merry Pranks*; *Burleske* for piano and orchestra
ALBÉNIZ *Suite española* (orch. Frühbeck de Burgos)
FALLA *The Three-cornered Hat*, Suites 1 and 2

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except for TMC Orchestra concerts, opera performances, and FCM events). Tickets are $11. *Please note: Availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 30; July 7; August 18), FCM events (July 20-24), opera performances (August 2; August 9-11), and Tanglewood on Parade (August 5) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

FRIENDS OF TANGLEWOOD AND FRIENDS OF THE TMC AT THE $75 LEVEL receive one free admission and FRIENDS OF TANGLEWOOD AT THE $150 LEVEL or higher receive two free admissions to TMC Fellow chamber performances or recitals by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional tickets are $11. For information on becoming a FRIEND OF TANGLEWOOD, call (413) 637-5261 or visit bso.org

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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www.AlbanySymphony.com
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www.berkshirebach.org
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www.berkshirebotanical.org
CULTIVATE, a new exhibition of contemporary art created in collaboration with MASS MoCA.

Berkshire Fringe
Great Barrington, (413) 320-4175
www.berkshirefringe.org
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Berkshire International Film Festival
Great Barrington, (413) 528-8030
www.biffma.com
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Berkshire Scenic Railway Museum
Lenox, (413) 637-2210
www.berkshirescenicrailroad.org
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Berkshire South Regional Community Center
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www.berkshiresouth.org
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Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
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Bidwell House 1750 Colonial Historic House Museum
Monterey, (413) 528-6888
www.BidwellHouseMuseum.org
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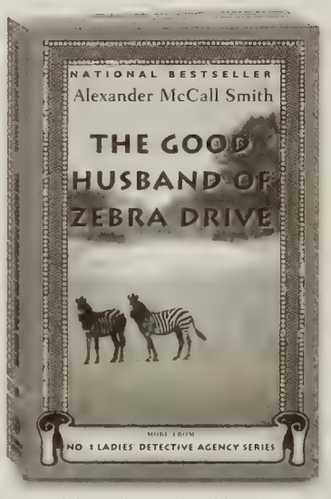
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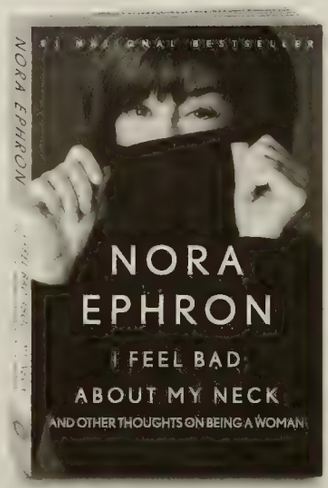
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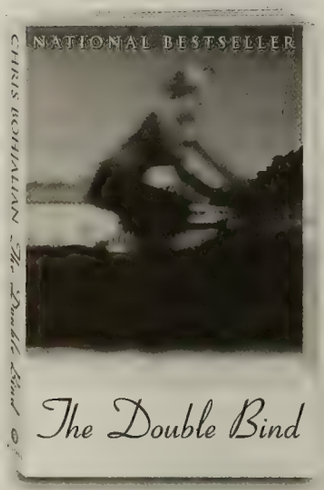
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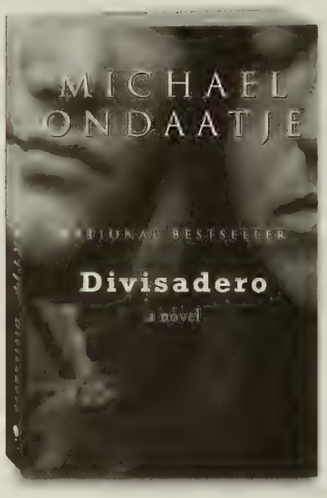
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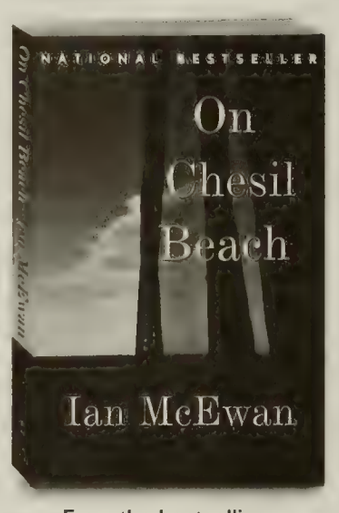
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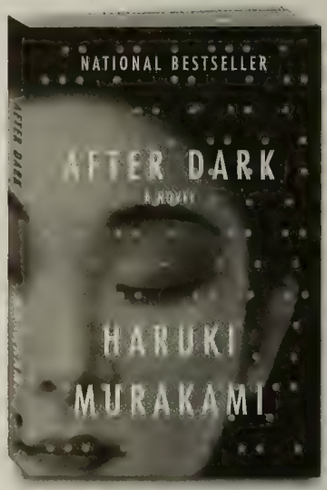
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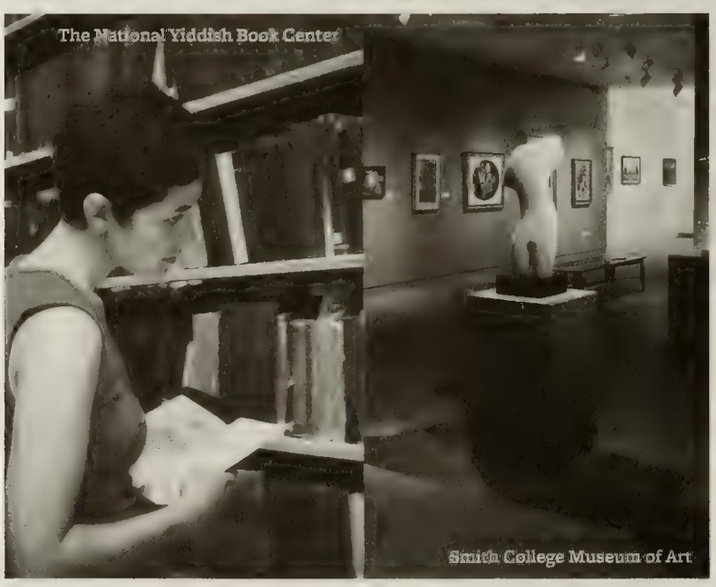
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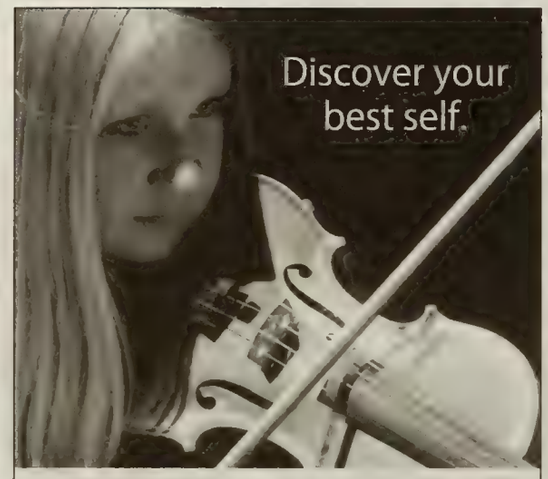
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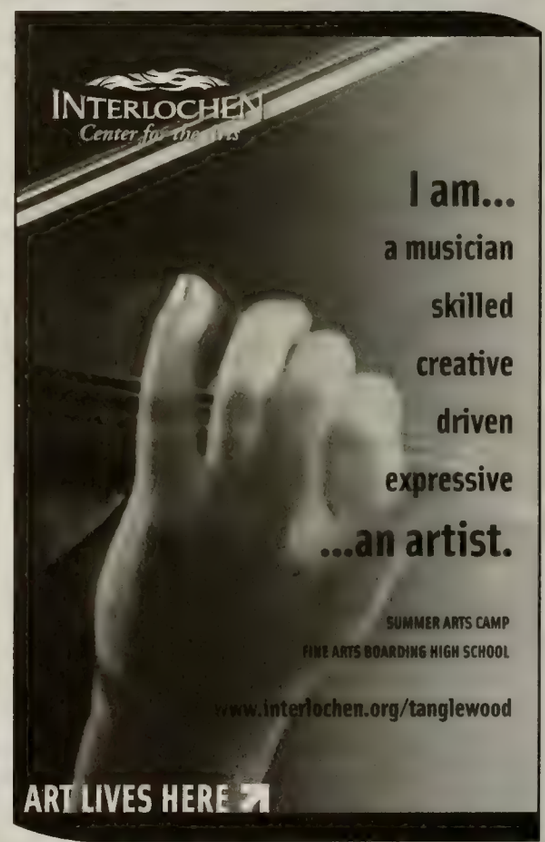
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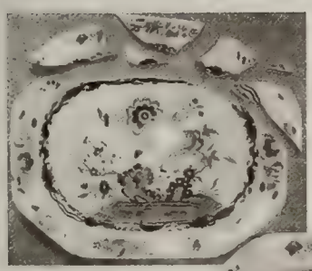
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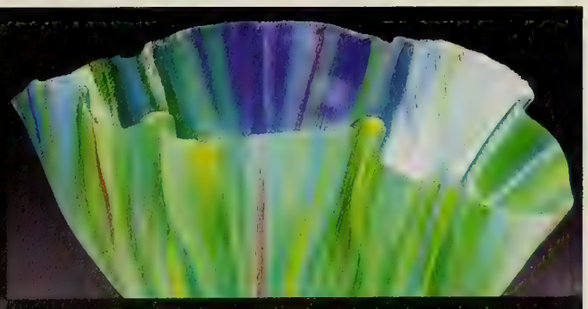
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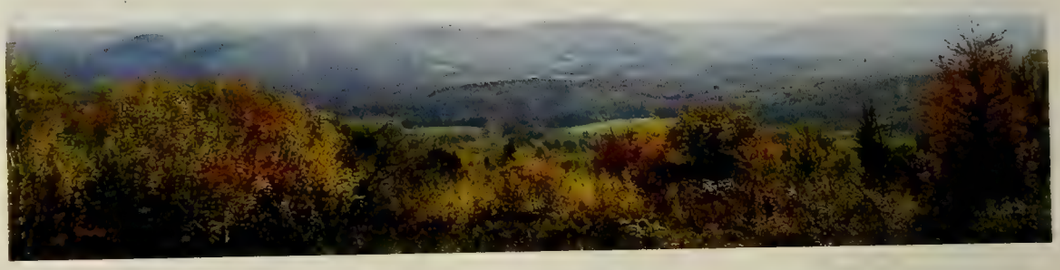


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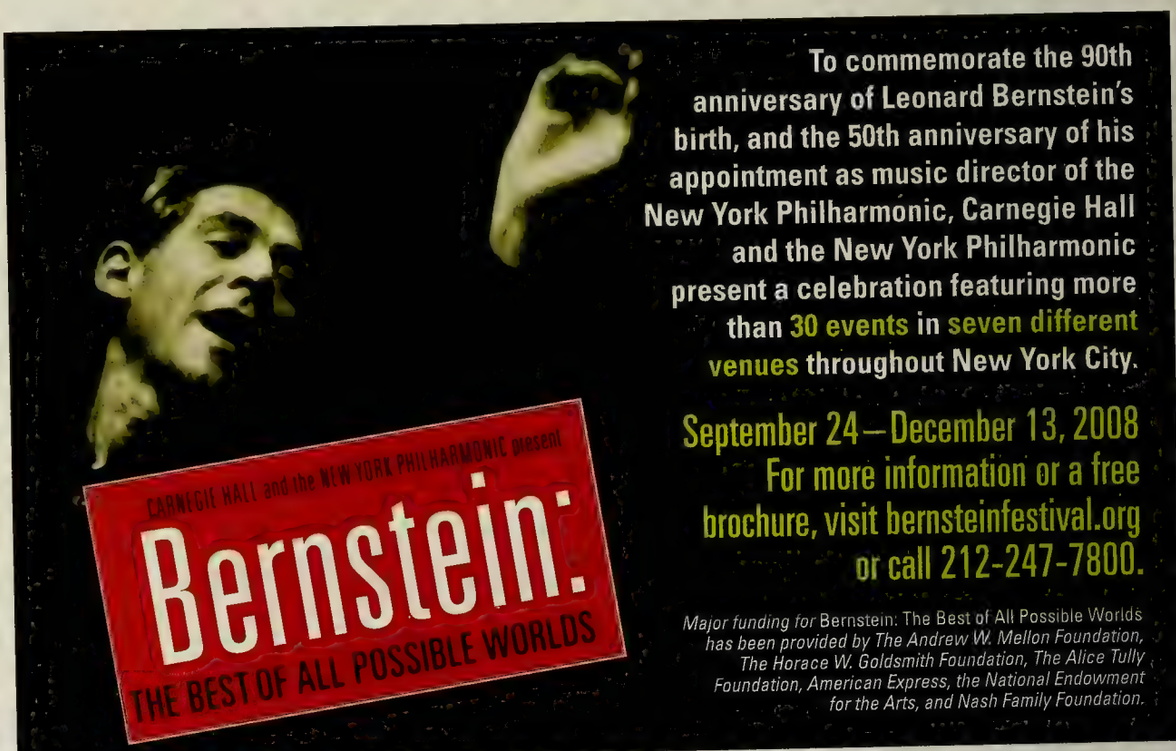


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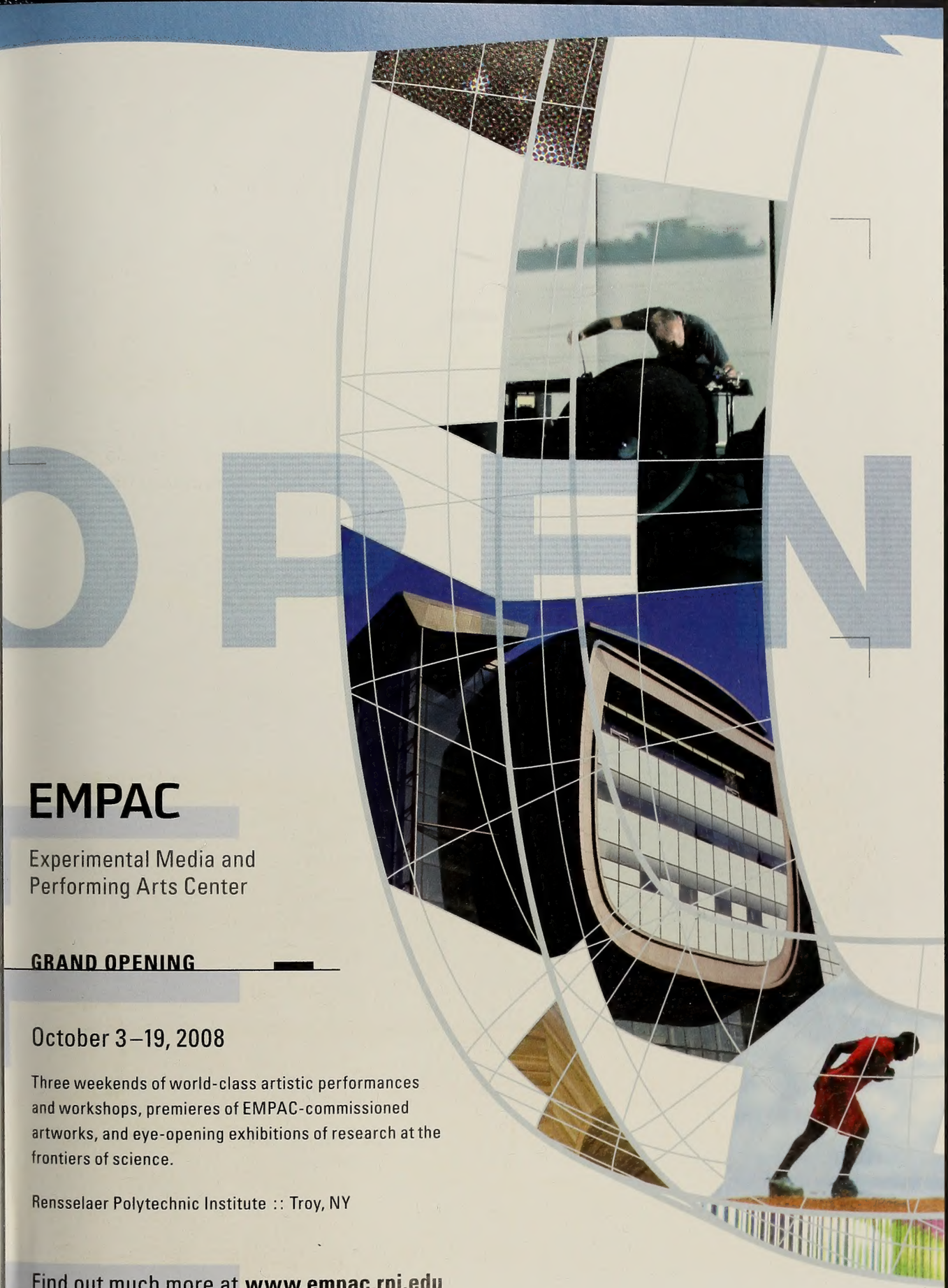


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